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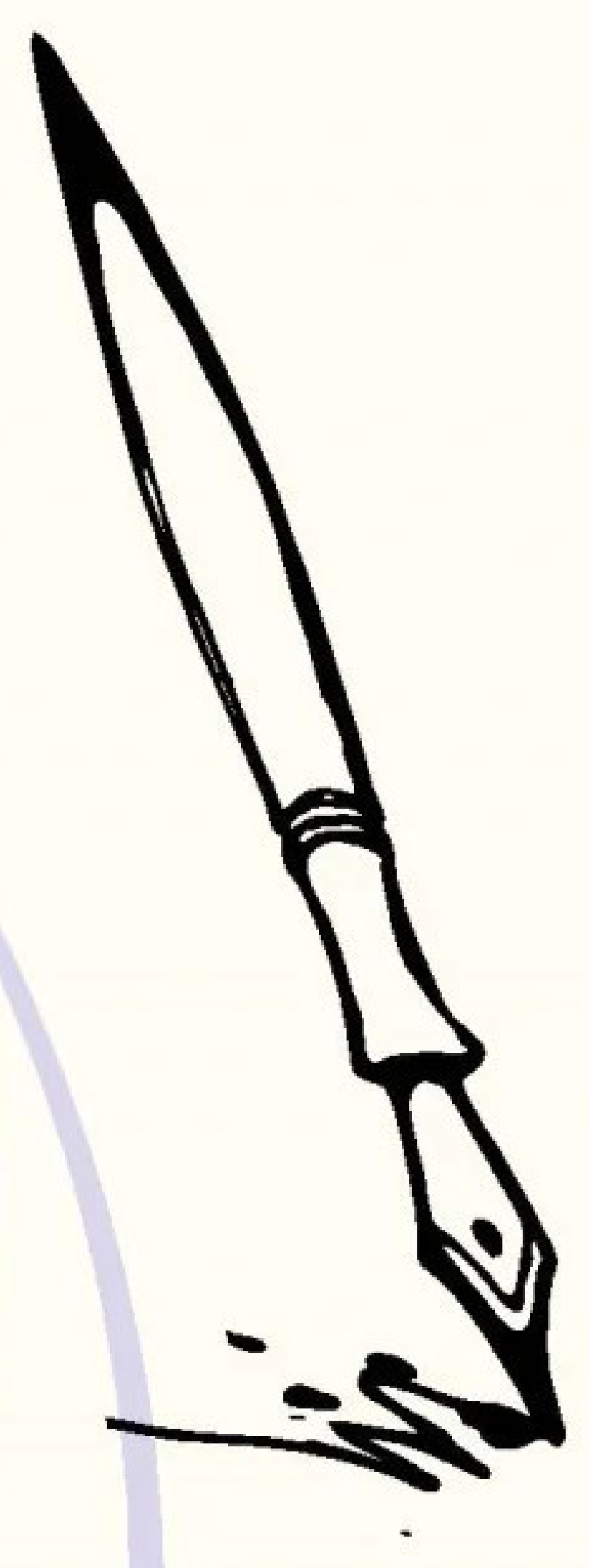
Calligraphy
JOURNAL

Learn the Art of Beautiful Writing with Easy-to-Follow Guides

INSIDE

The equipment and techniques you need to get started

COVERS BOTH



Modern & Faux
STYLES

VISIT…

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Welcome to the Calligraphy JOURNAL

Mastering calligraphy – the art of decorative handwriting – is a wonderful way to add a personal touch to your correspondence, and express your creativity, and it can even be used as a mindfulness exercise to help you relax.

In this interactive journal we'll show you how to get started in calligraphy, including the equipment you will need and lots of advice to help develop your artistic writing skills.

Discover the beginner-friendly modern (brush pen) and faux styles through our step-by-step guides and templates, which will show you how to perform every individual stroke and letter. Also inside you'll find a selection of common greetings and messages for special occasions to practise and copy, as well as tips on how to improve your skills further.

With patience and practice, you'll soon be able to personalise cards, invitations, letters and more with wonderfully elegant handwriting.

FUTURE

Calligraphy
JOURNAL

Future PLC Quay House, The Ambury, Bath, BA1 1UA

Editorial
Editor **Jacqueline Snowden**
Art Editor **Thomas Parrett**
Compiled by **Charles Ginger**
Senior Art Editor **Andy Downes**
Head of Art & Design **Greg Whitaker**
Editorial Director **Jon White**

Contributors
Kate Marsh

Cover images
Getty Images

Advertising
Media packs are available on request
Commercial Director **Clare Dove**

International
Head of Print Licensing **Rachel Shaw**
licensing@futurenet.com
www.futurecontenthub.com

Circulation
Head of Newstrade **Tim Mathers**

Production
Head of Production **Mark Constance**
Production Project Manager **Matthew Eglinton**
Advertising Production Manager **Joanne Crosby**
Digital Editions Controller **Jason Hudson**
Production Managers **Keely Miller, Nola Cokely,**
Vivienne Calvert, Fran Twentyman

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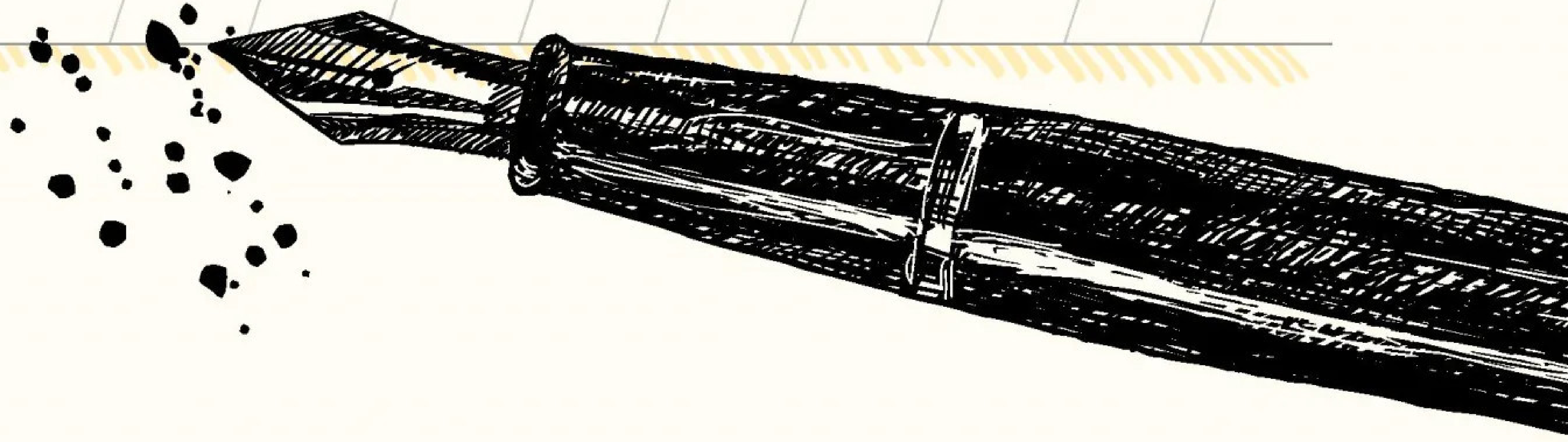

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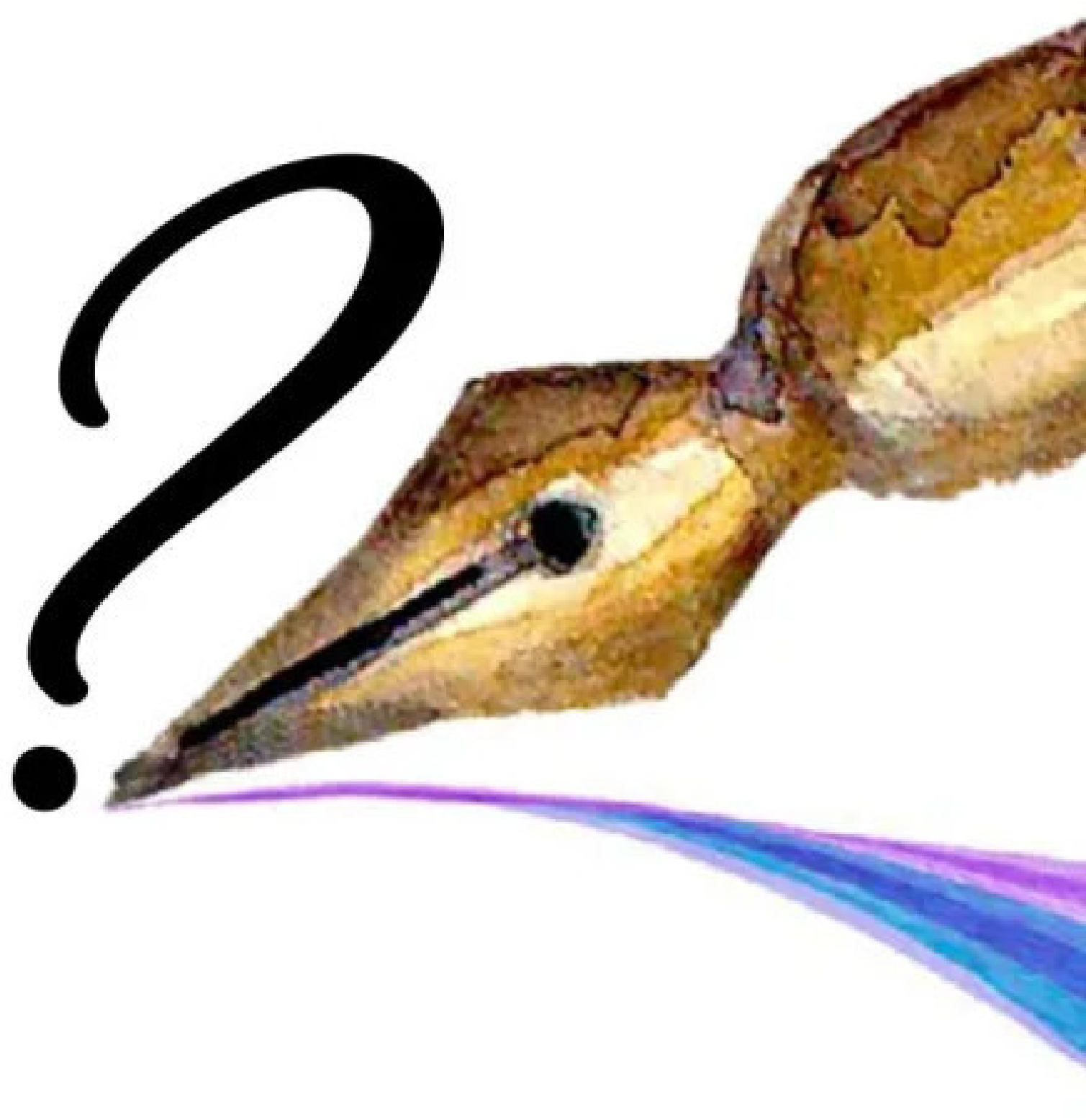
What is Calligraphy?



BEFORE TAKING YOUR FIRST STEPS INTO THE WORLD OF DECORATIVE WRITING, LEARN MORE ABOUT THE ART OF CALLIGRAPHY AND HOW TO USE THIS JOURNAL

When it comes to handwriting, everyone's style is unique. You might use little circles to dot your 'i's, or not curl the bottom of your 't's. Perhaps your handwriting looks more like a chicken scratch and it's hard to decipher your words. However you usually write, however neatly or whatever flourishes you use, that's not calligraphy. So what is it?

Strictly speaking, calligraphy is all about writing with pressure-sensitive tools. But, more than that, calligraphy is an art form in and of itself. It's a creative outlet for many, and one that is as visually stunning as it is practical (that said, the practicality probably depends on your tools and style!)

Much like the fonts found in word processing software, there are a plethora of different styles to choose from. Some look more informal and bouncy, and they're perfect to add a personal touch to cheerful greetings cards. Others look more sinister – you might recognise the Gothic or Blackletter alphabets from documents and inscriptions dating back to the 1300s.

Calligraphy as an art form has been around for centuries. It doesn't only have a home in Europe, either; calligraphers can be found all over the world, using careful brushstrokes or

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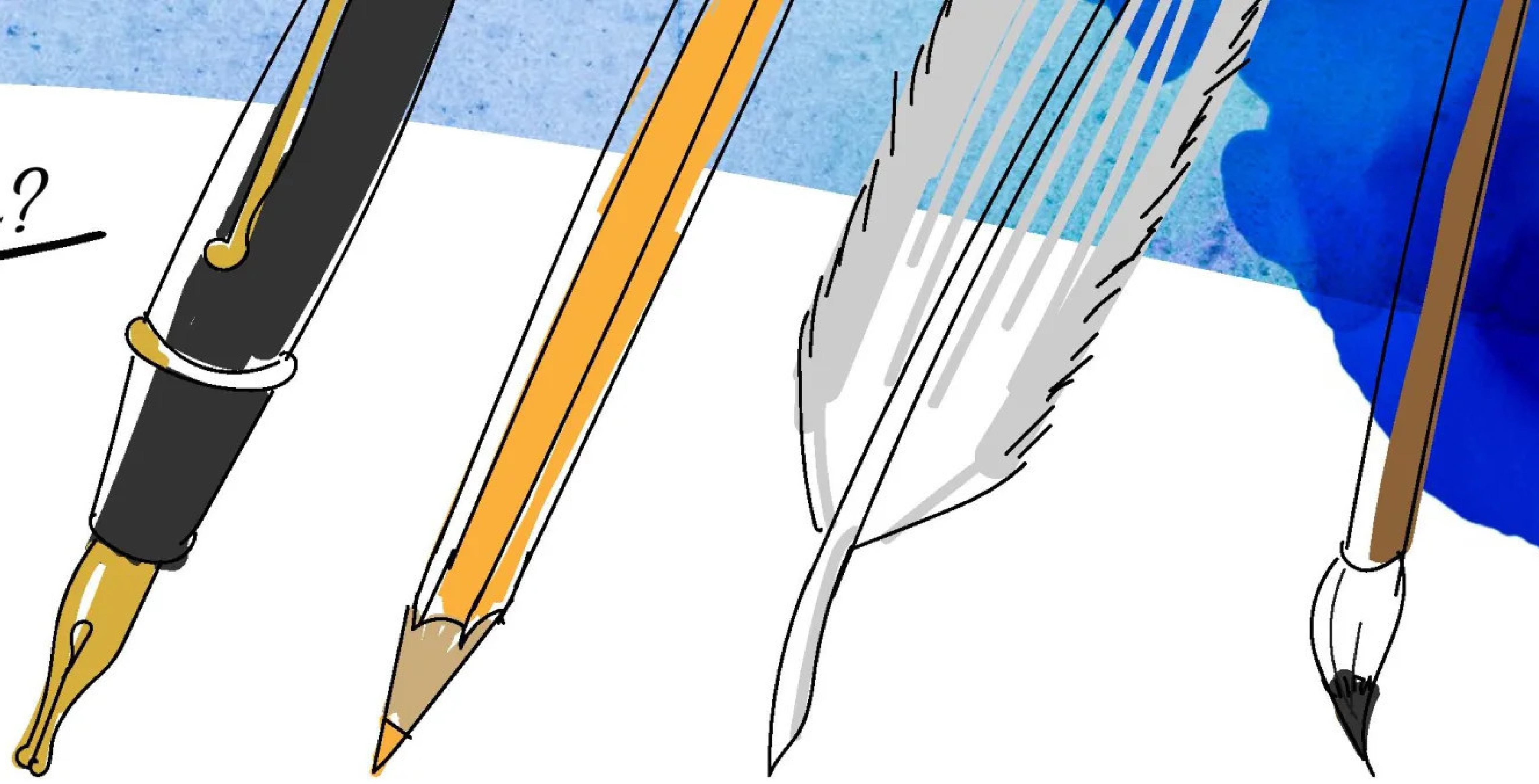

> “Calligraphy as an art form has been around for centuries”

special nibs to create ornate lettering in different languages and alphabets. It’s an activity that hasn’t really suffered a loss of interest through the ages, either. Wedding invitations often use calligraphy, along with memorial documents, religious art, inscriptions, logos and so much more.

With so much to learn, and so many styles to choose from, figuring out where you start can be a minefield. But that’s probably why you’ve picked up this journal – or perhaps you’re looking to improve your skills, or even start learning a new style.

In this journal, you’ll be learning two similar styles of calligraphy: modern and faux. These are two of the easiest styles for beginners, and they require very little equipment. As you progress through the journal, you’ll have drills to practise the basics, before you start writing individual letters and then learning how to join them up. We’ll also give you tips on how to sit, how to hold your pen, and easy-to-follow templates for writing out full phrases.

It’s important to remember that calligraphy is an art, and it takes time to hone your skills. If you find anything particularly tricky, just keep practising and it will get easier. Go at your own pace and discover what makes it easier for you.

When you feel confident, there are some ideas at the back of the journal to help you start experimenting. You could try adding decorative flourishes to your letters, or perhaps try some colour blending with watercolour pens – get creative with it!

Words of Mindfulness

There's something calming about the loops and swirls as your pen moves across paper, and that's probably why so many people turn to calligraphy to soothe themselves after a stressful day. When you sit down with your pen in your hand, your breathing slows and you appreciate the ink flowing onto the page.

V Lazyrsky said it best: "Calligraphy is a kind of music not for the ears, but for the eyes." The scratching of a nib or the soft sweeping of a brush pen makes its own kind of music, and the repetitive sounds can be incredibly pleasing to the ear.

Depending on what you're writing, you can also adjust your style accordingly. If there are any words or phrases you want to really jump out, Gothic is probably the script for you; there's something incredibly satisfying about writing strong emotions in such an imposing style. If you're in a playful mood, Hobbiton brush hand script (yes, like from *The Lord of the Rings*) is a fun way to make things fantastical, while faux calligraphy is a good way to liven up any page of doodles.

Giving your busy mind something productive and creative to focus on is always a good thing. And the best thing about turning to calligraphy is that you don't need palettes of paint or lots of specialist equipment – just a pen and some paper.

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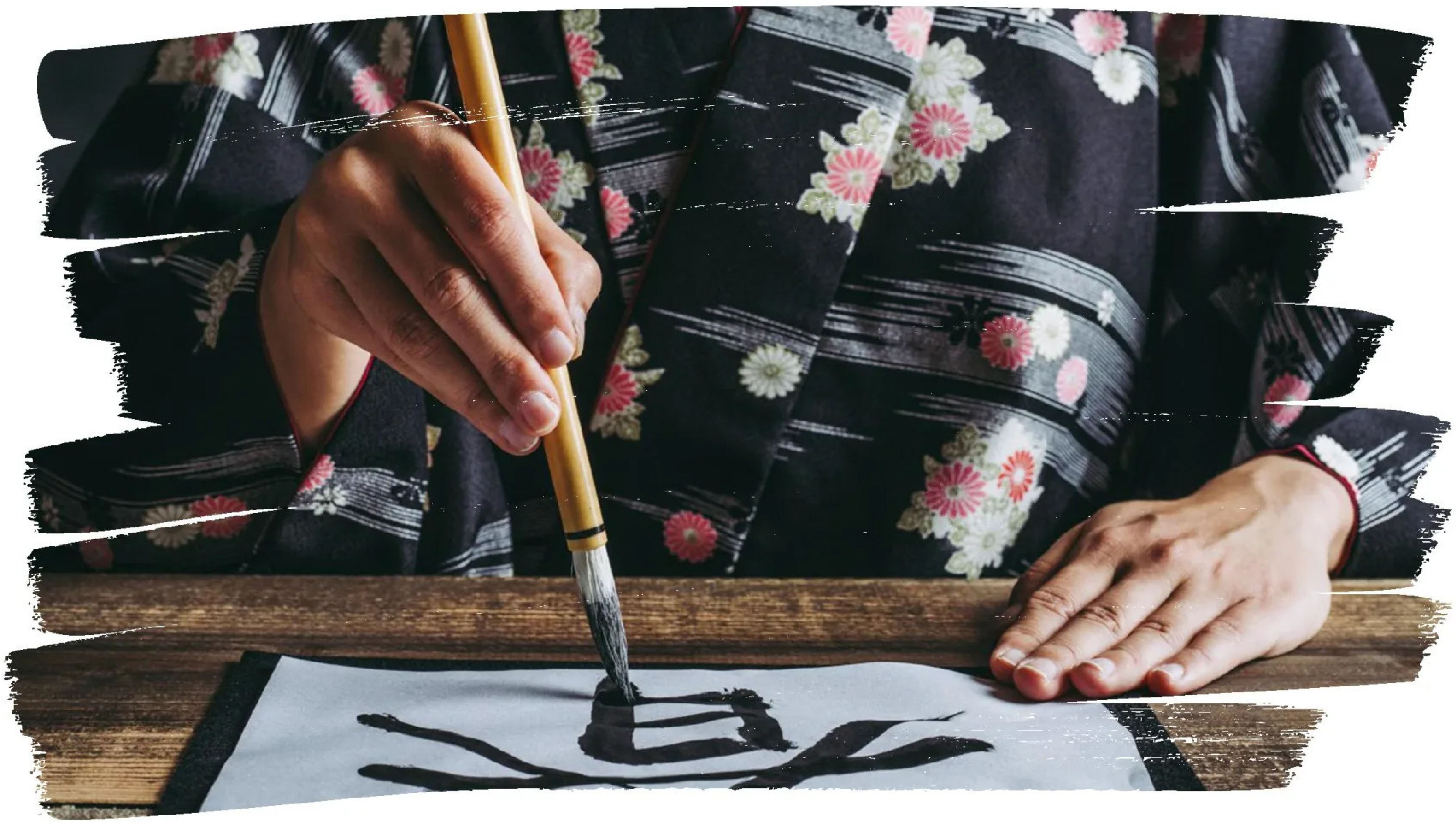

The History of Calligraphy

THE ART OF CALLIGRAPHY HAS DEVELOPED OVER MILLENNIA, LET'S TAKE A WHISTLE-STOP TOUR OF ITS EVOLUTION...

It's no exaggeration to say that calligraphy has been around for thousands of years. In fact, it's currently thought that brush calligraphy dates back to Shang-dynasty China. Inscriptions carved onto bone, bronze and stone were used to record events, as well as voice ideas and philosophy. The practice then spread to China's neighbours, like Japan, India, Vietnam, Korea and Tibet.

Calligraphy came to the West circa 1200 BCE, thanks to the Phoenicians. Along with their alphabet, they gave this new

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> “Different regions had their own distinct styles”

writing style to the ancient Greeks, and left to posterity an inscription on a bronze cup (known as the Baal of Lebanon) made circa 800 BCE.

As time went on, stylised writing reached more territories and languages. Arabic calligraphy came to the fore in the Middle East, while Indic writing became popularised in India, influencing the Kharosthi and Brahmi scripts.

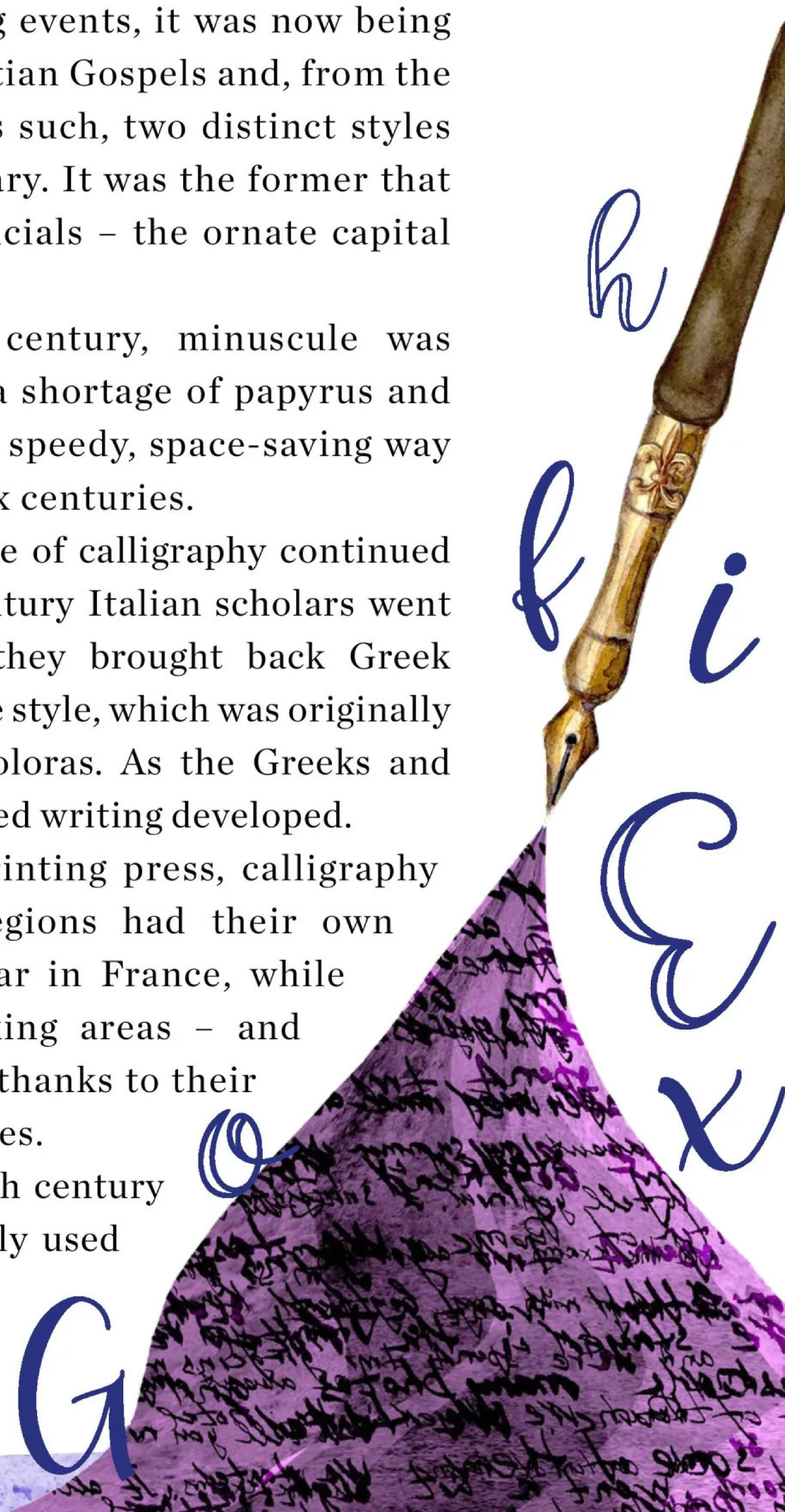
The use of stylised writing was slowly beginning to change. Instead of inscriptions and recording events, it was now being used for religious texts like the Christian Gospels and, from the 2nd century CE, pagan literature. As such, two distinct styles began to evolve: book and documentary. It was the former that became known for their beautiful uncials – the ornate capital letters at the beginnings of chapters.

In the late 7th and early 8th century, minuscule was developed. It was a style born from a shortage of papyrus and the sheer expense of vellum. It was a speedy, space-saving way of writing that prevailed for nearly six centuries.

During the Renaissance, the practice of calligraphy continued to spread and evolve. As late-14th-century Italian scholars went to Constantinople to learn Greek, they brought back Greek manuscripts that were in a clear, simple style, which was originally taught by the scholar Manuel Chrysoloras. As the Greeks and Italians shared more ideas, more stylised writing developed.

Even with the invention of the printing press, calligraphy continued to flourish. Different regions had their own distinct styles – Bâtarde was popular in France, while Fraktur was used in German-speaking areas – and handwritten tomes continued to sell thanks to their elaborate visual displays and flourishes.

It wasn't until the middle of the 15th century that the word 'calligraphy' was actually used



for the first time, partly to separate the art form from typography. While the latter was more to do with typefaces for printing presses, calligraphy remained in its many facets. New styles continued to evolve as time wore on. However, things ground slightly to a halt during the Industrial Revolution, until they picked up again at the end of the 19th century.

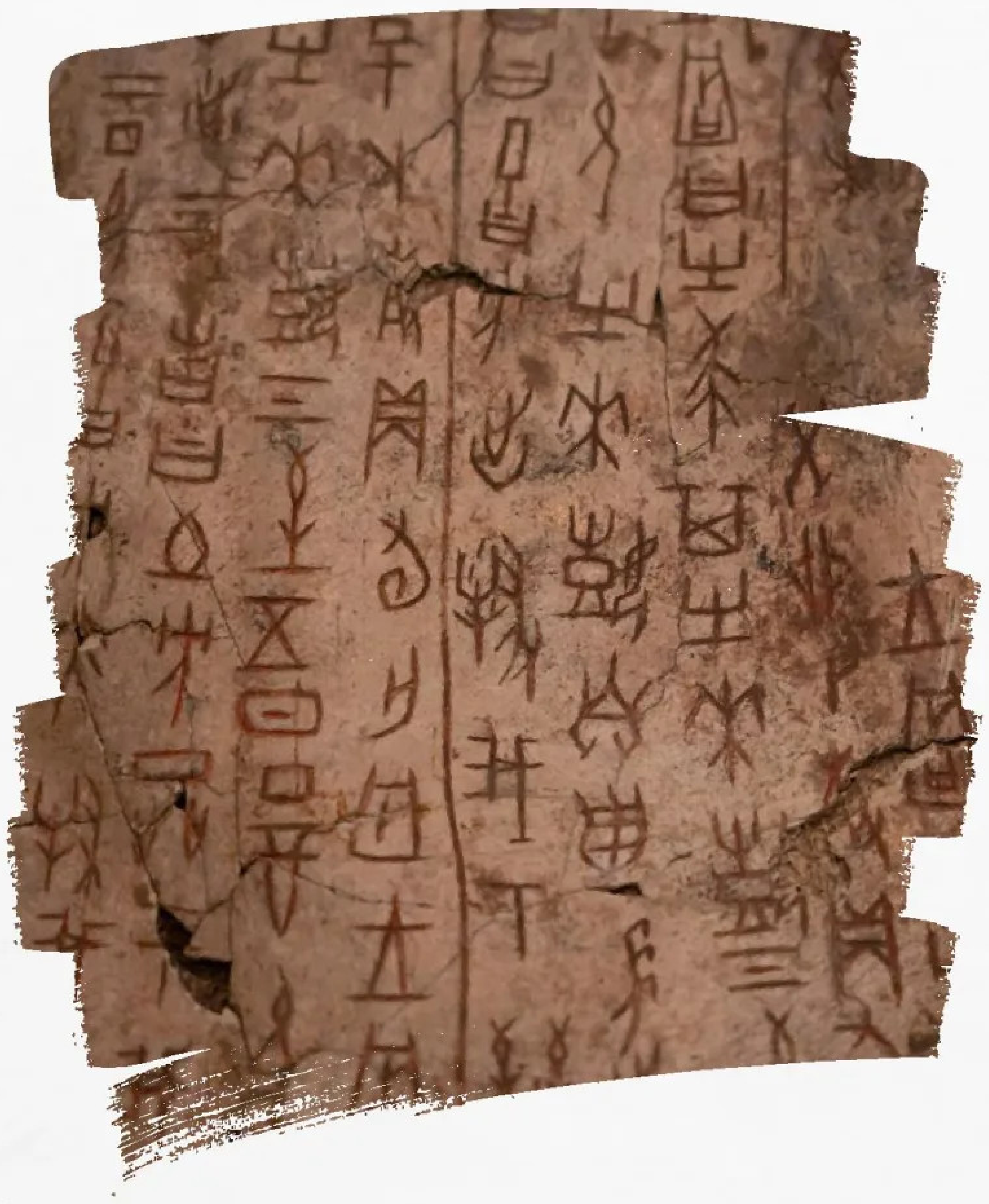
British calligrapher Edward Johnston came to fame in the early 20th century, teaching writing, illuminating and lettering at the Central School of Arts and Crafts in London from 1899. Further afield, Austria and Germany were seeing revivals in calligraphy thanks to the Jugendstil and German expressionism art movements. China and Japan, too, saw a resurgence.

Today, the calligraphy market is booming. New styles find popularity easily online, and professional calligraphers can make

Historic Scripts

HERE ARE A FEW EXAMPLES OF SOME POPULAR HISTORIC CALLIGRAPHY STYLES THAT WERE DEVELOPED AROUND THE WORLD

Chinese

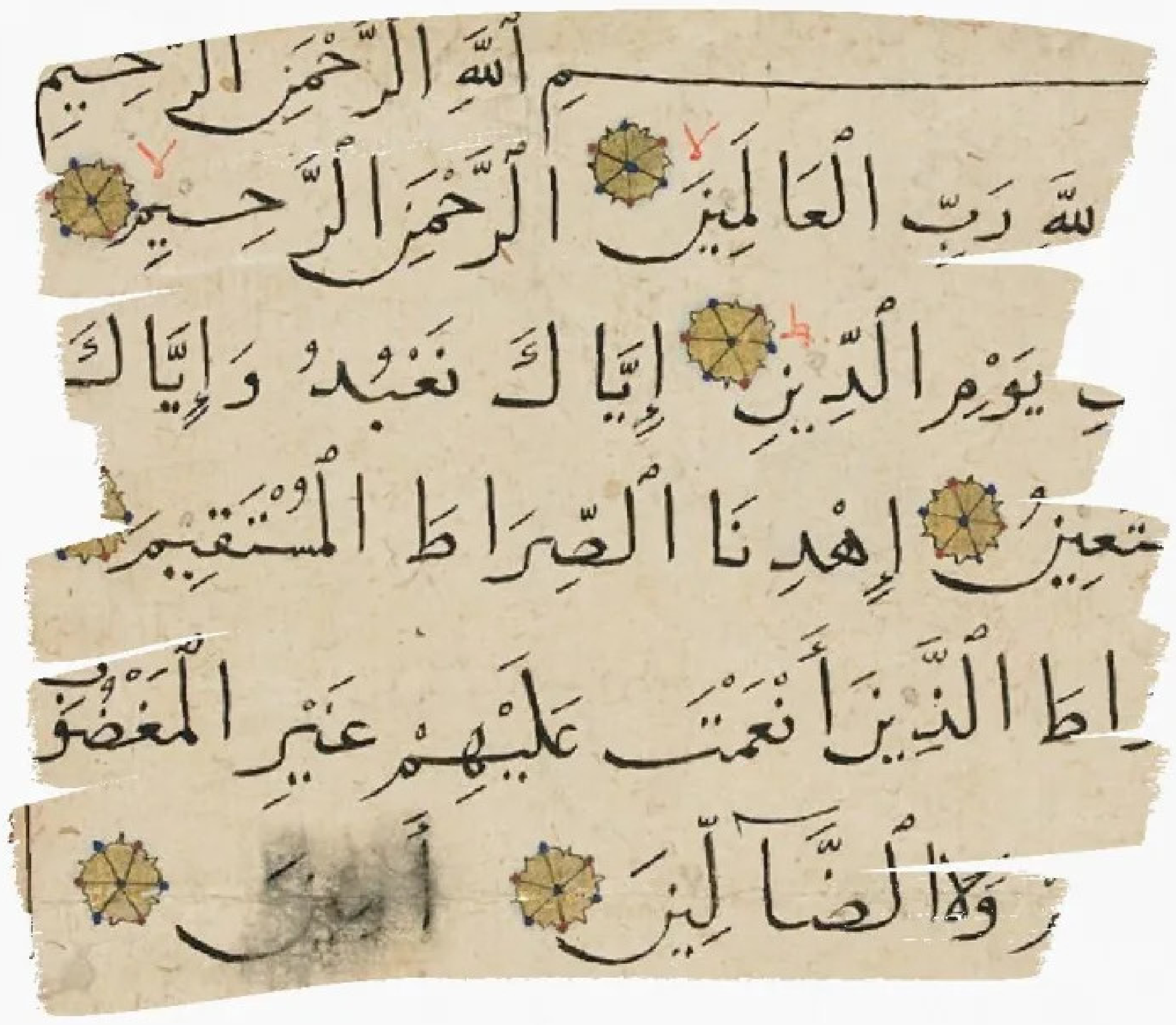


The earliest extant examples of Chinese calligraphy are oracle bones, dating back to around 1600 BCE. Later, the brushes that we now associate with Chinese calligraphy began to be made from a bundle of animal hairs pushed inside a tube of bamboo or wood. One of the most distinctive features of this style is the restrictive guidelines, which mean that viewers are able to mentally retrace the exact steps by which the work was made.

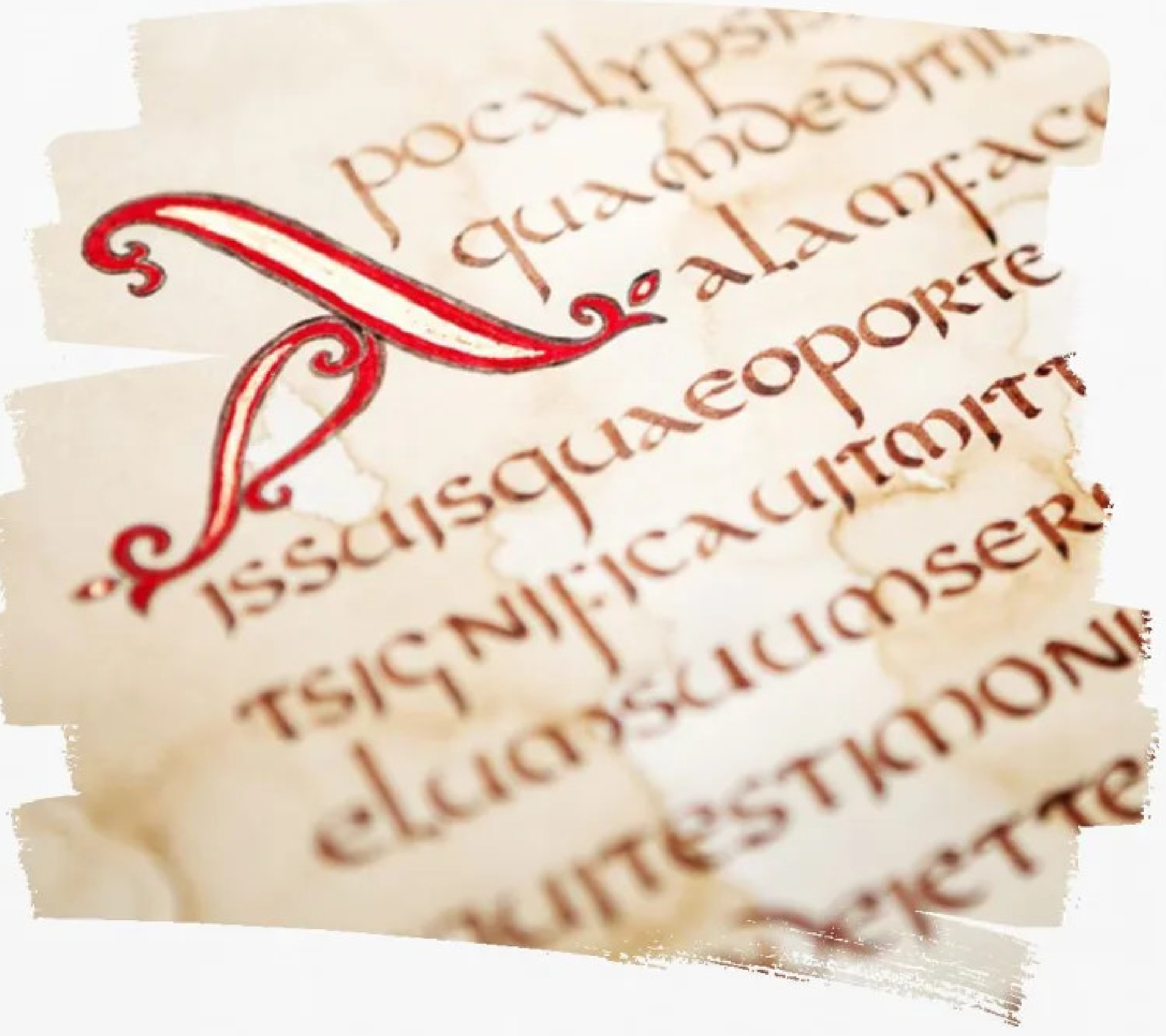
a living from writing wedding invitations, religious texts and more with flourish and fancy. Graffiti has been considered a form of calligraphy, too, as a new style of writing within youth culture. It seems there's no limit as to where calligraphy could go next!

Naskh

One of the first Islamic scripts to emerge, Naskh is still popular today thanks to its legibility and subtle simplicity. The whole style is based on a series of ratios around two shapes – a circle and rhomboid dots – and it uses a horizontal baseline for the most part.



م الله الرحمن الرحيم
لله رب العالمين الرحمن الرحيم
ـ يوم الدين إياك نعبد وإياك
تعين اهدنا الصراط المستقيم
اط الذين أنعمت عليهم غير المغضو
ولا الضالين آمين



Uncial

Characterised by its simple, rounded strokes, uncial originated in the 2nd century CE alongside the growing use of parchment and vellum. Derived from Roman cursive, uncial script later found prominence in the 5th to 9th centuries thanks to its rounded, rhythmic appearance. It is easy to read and great for long lines of text.

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Styles for Beginners

A BRIEF INTRODUCTION TO THE TWO STYLES YOU WILL LEARN IN THIS JOURNAL: MODERN BRUSH PEN AND FAUX

When it comes to learning calligraphy as a beginner, it can be difficult to know where to start. Do you look to the old Blackletter and copperplate styles, or to the more bouncy and free modern styles? In this journal, we'll be teaching you modern (or brush pen) and faux calligraphy; two simple styles that will provide you with the building blocks you need to learn any other type of calligraphy you want later on.

These two styles are perfect for beginners because they require less equipment – with faux calligraphy in particular, you can get started with a biro and a scrap of paper. They also offer a lot more creativity and flexibility, compared to other more traditional styles that follow strict rules. Once you get the hang of them, it's easy to start adding your own flourishes and play around with your compositions.

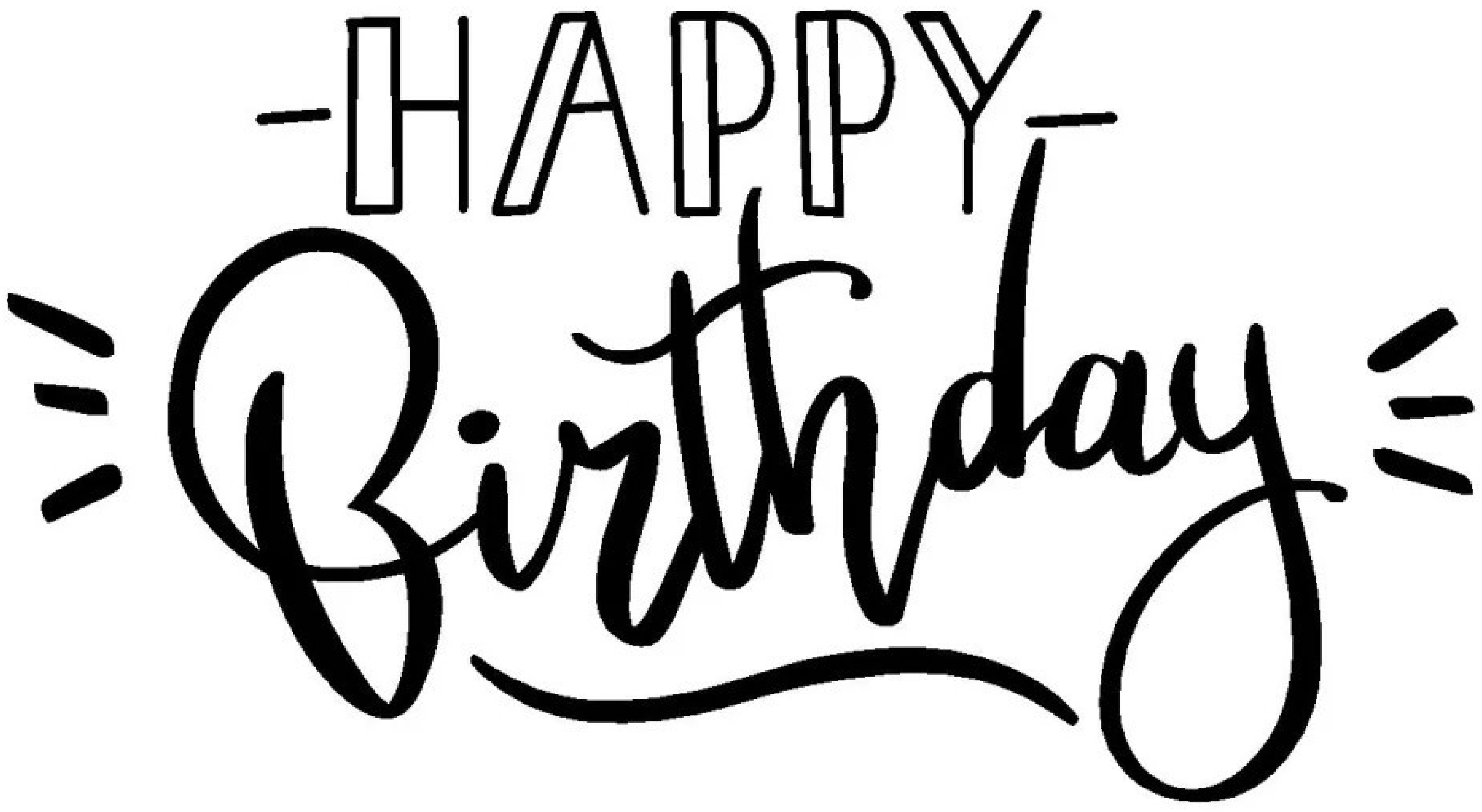
If you think you've never seen these styles before, think again. Both have become pretty trendy lately, so you'll have spotted them on wedding invitations, greeting cards, posters, adverts, decals, labels and much, much more. As you can tell, they're handy styles to have in your back pocket.

Modern

Modern calligraphy is created with a brush pen; more pressure is put on the downstrokes to make them thicker, creating almost a 3D effect to your writing. Its loopy letters, slight slant and optional bounced baseline make something that looks great wherever it's used.

Faux

Faux calligraphy has many similarities, but where modern calligraphy's thick downstrokes are created by the pressure of the pen, with faux they are added manually. In the faux style, these downstroke outlines can be left open, and many see this as an opportunity to add their own touch by cross-hatching or colouring in the open spaces, or perhaps filling them with little dots. You can also completely block in your faux lines, turning your faux into a cheat's modern calligraphy (we won't tell!)



When it comes to the composition of phrases, many calligraphers like to utilise a combination of styles in a design to add some layers. For example, perhaps on a greeting card you would write 'happy' in small faux-style lettering, with a big, bouncy 'birthday' underneath.

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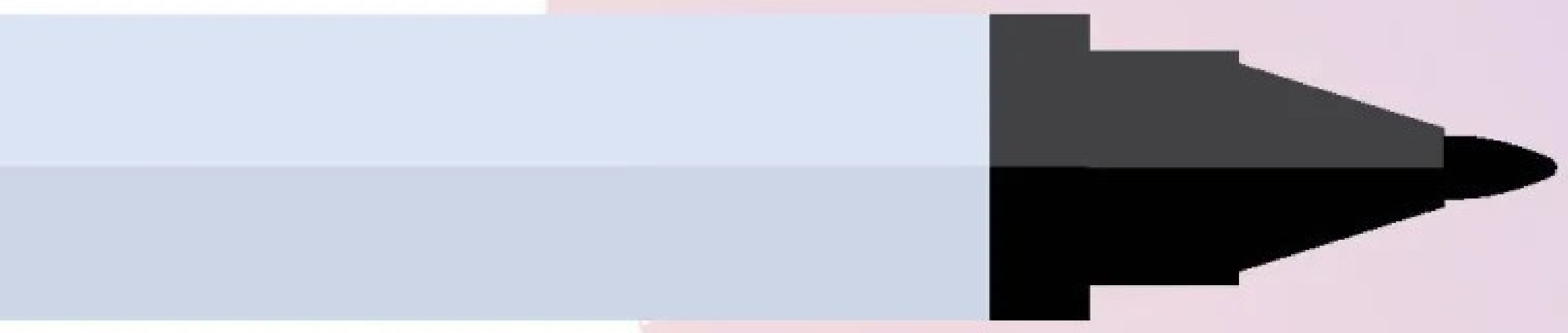
Tools of the Trade

If you're not sure where to begin in calligraphy, here's a handy guide to the equipment you need to get started

Pens & Pencils

When it comes to pens, there are plenty to choose from, with different traits that result in a different appearance to your writing. Here we've listed options of tools you could use for the two styles in this book, although this is certainly not an exhaustive list. The most important thing you can do is make sure you find a pen that feels comfortable in your hand.



Brush Pens

The key tool in your arsenal, especially for modern calligraphy, will be a brush pen. There are plenty available on the market, and it may take a while to figure out your favourites, given that there are some differences. While some have smaller and firmer nibs, others have larger and weaker ones. There are also dual-ended brush pens – some of these will have two different shades of the same colour, while others will perhaps have a brush tip at one end at a thin-nibbed pen at the other (which could be perfect for your faux calligraphy!)

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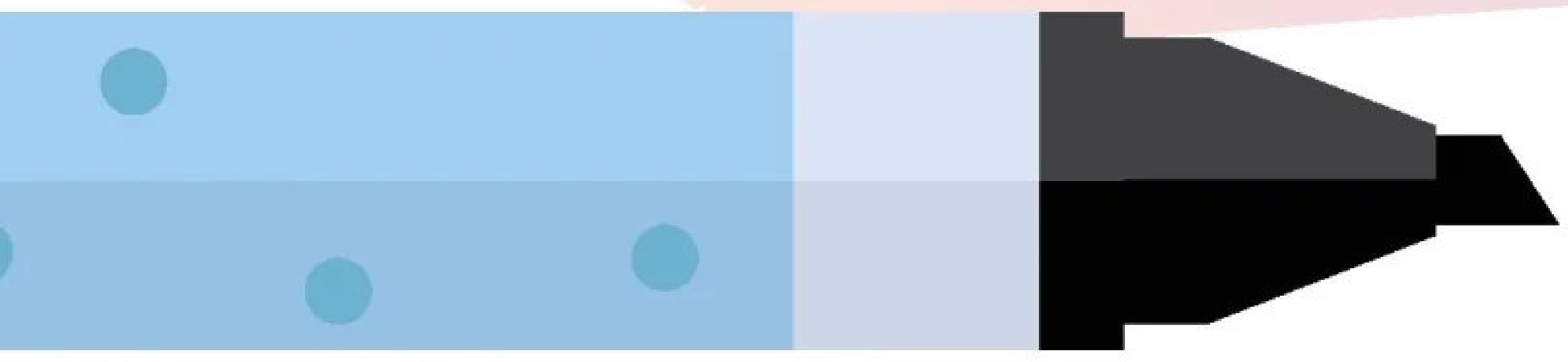
Pencils

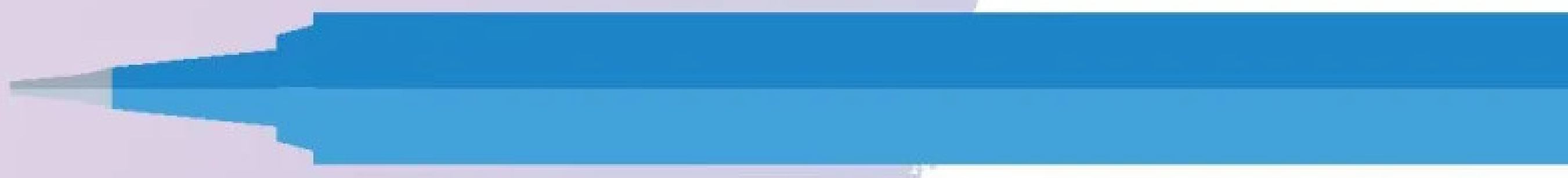
Essential for sketching out compositions or drawing baselines, you'll always want to have some pencils in your calligraphy pencil case. You'll need one that's sharp, so make sure to keep a pencil sharpener nearby, and your best bets are HB, B or 2B because of their softer graphite cores. H-H4s can also be used for initial sketches, just be sure not to use a mechanical pencil.



Water Brushes

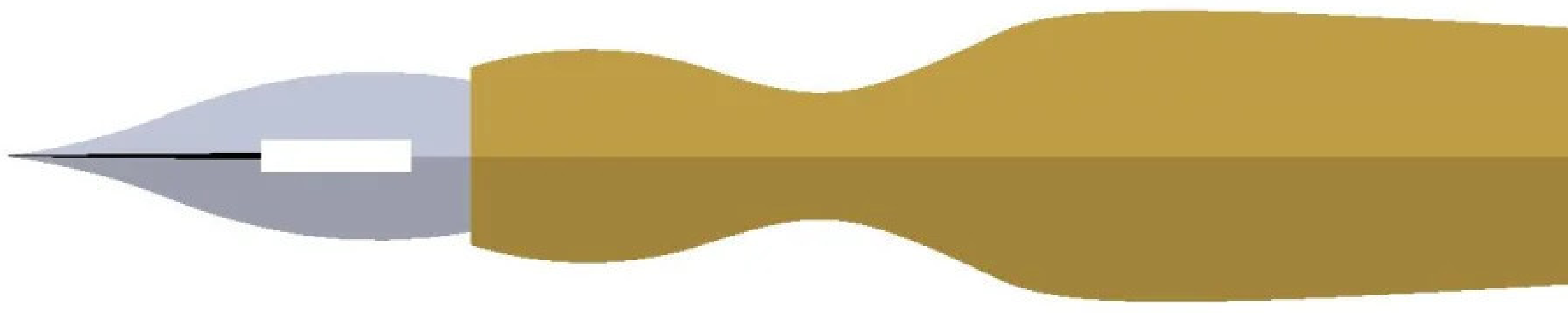
Similar to brush pens, water brushes can be used to create a unique appearance and texture. They're perfect for blending colours if you're going for a multi-tonal effect, and they can provide great backgrounds, too. Filled with water, you can control the shades that flow onto your paper to create the exact look you want, although they may take a lot of practice.

Fineliners



For faux calligraphy, a good fineliner can be the way to go. A 0.5mm nib thickness is about right to provide sharp, accurate lines, but you can go thicker if you're looking to create something larger. Available in different colours, and at different price points, you're sure to find one that suits how you hold your pen and what you're aiming for your finished work to look like.

Nibs



If you're looking to go a bit more old school with your calligraphy tools, why not try a nib? While this option may seem attractive, there is a steeper learning curve here – with so many different flexes and sizes, you need to play around a lot more to find one that will work for you, and you may need to learn how to prep them prior to use.

Let's Talk Paper

While you can practise on any old paper you have lying around, it's good to use paper that's specifically made for calligraphy – and there's no shortage of choices. A sketchbook can be a good place to start, and you'll want to use one with thicker paper if you're experimenting with water brushes.

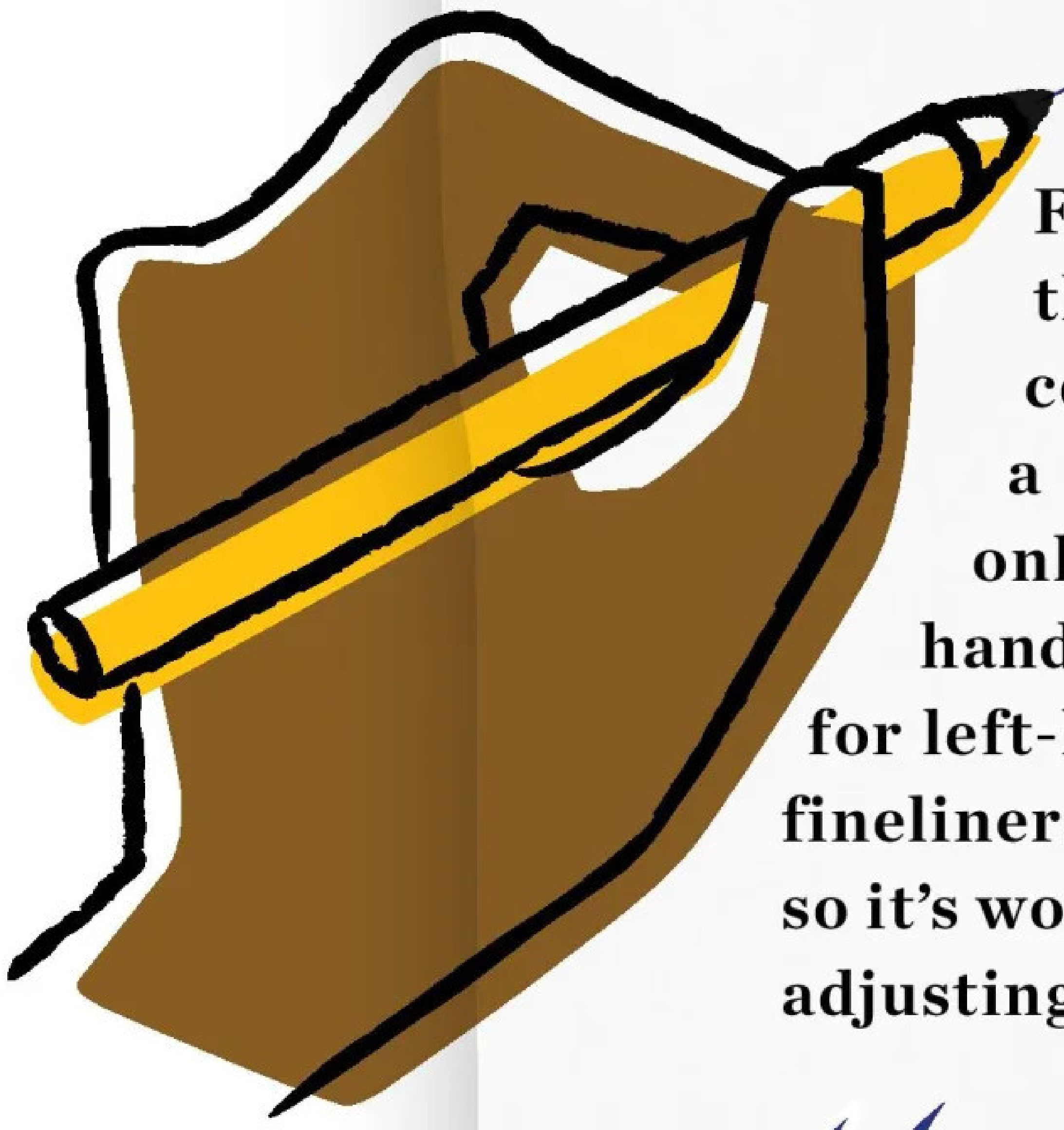
If you think you'll need more practice with guidelines, then it could be worth investing in a calligraphy-specific notebook that has these already drawn out for you. It can also be worth thinking about how you'll use your new skill in the future; if you're going to be making cards, practising on cardstock is a good idea, as it will get you used to its weight and feel.

For the most part, though, you'll want to think about the inks you're using. If your paper is too thin, your ink could bleed onto the table. You'll also need to consider paper smoothness – do you want something smooth or perhaps something a little rougher to get some texture? Smooth paper is generally best when using brush pens and nibs, as rough surfaces can damage your tools.

When it comes to the finish of your paper, there are some things to consider, too. The finish affects the absorbency, among other things, and you probably won't want something too glossy if you're prone to smudging.

It could be in your best interests to start with something at the cheaper end when you're learning. As you become more confident, you can begin to head further up the price scale and start to figure out what works best for you.

A Tip for Left-Handers



For the most part, you won't need to worry about inks with this book – if you're using fineliners and/or brush pens, they come with the ink already inside them; you might just have a bit of bleeding, depending on the pen you're using. The only problem you might have is if you're left-handed and your hand drags over where you've been writing. No-smudge pens for left-handers do exist – there are loads of them, from gel pens to fineliners. However, it can be difficult to find smear-free brush pens, so it's worth taking other precautions like not using glossy paper, and adjusting the way you hold the pen.

> "No-smudge pens for left-handers do exist, from gel pens to fineliners"

Images Getty Images

Guidelines

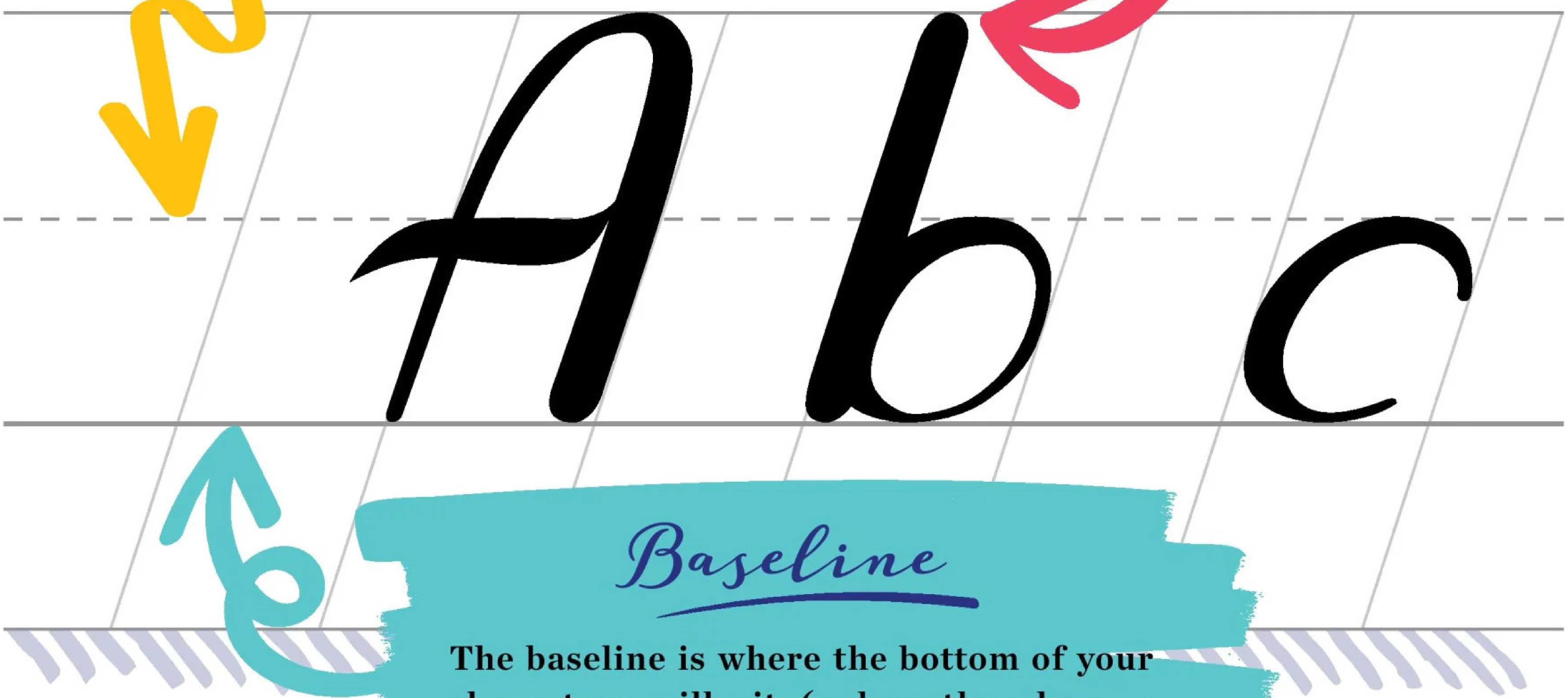
For the most part, especially when you're just starting out, following a guideline is the best way to ensure your letters are all consistent in size. It's also a godsend for beginners as you'll be able to get the feel of your pen sweeping up and down the page so you can get it the same every time. But all the lines and terminology on a guide can be a little confusing if you're a novice, so we've broken them down for you here.

Waistline

The waistline runs parallel to the baseline and shows where the tops of the smaller letters go. It can also be called the midline or the meanline.

Ascender Line

An ascender is an upward vertical stroke that goes above the waistline, like the top of an 'l' or 'k'. You may find that not all characters that go above the waistline hit the ascender line, like a 't', which can be shorter in some styles.



Baseline

The baseline is where the bottom of your characters will sit (unless they have a descender). With some styles, like modern calligraphy, you can have a bounced baseline, which means the bottom of each character is in a different place.

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Finding a Guideline

If you're looking for more guidelines to practise with, you certainly won't find a shortage. Calligraphy notebooks can be found on websites like Amazon, Michaels (US) and Hobbycraft (UK), and plenty of calligraphers have downloadable templates on their own websites and Etsy, too. If you're looking for something specific, like a Copperplate template, be sure to use that in your keywords so you don't end up scrolling forever to find what you need.

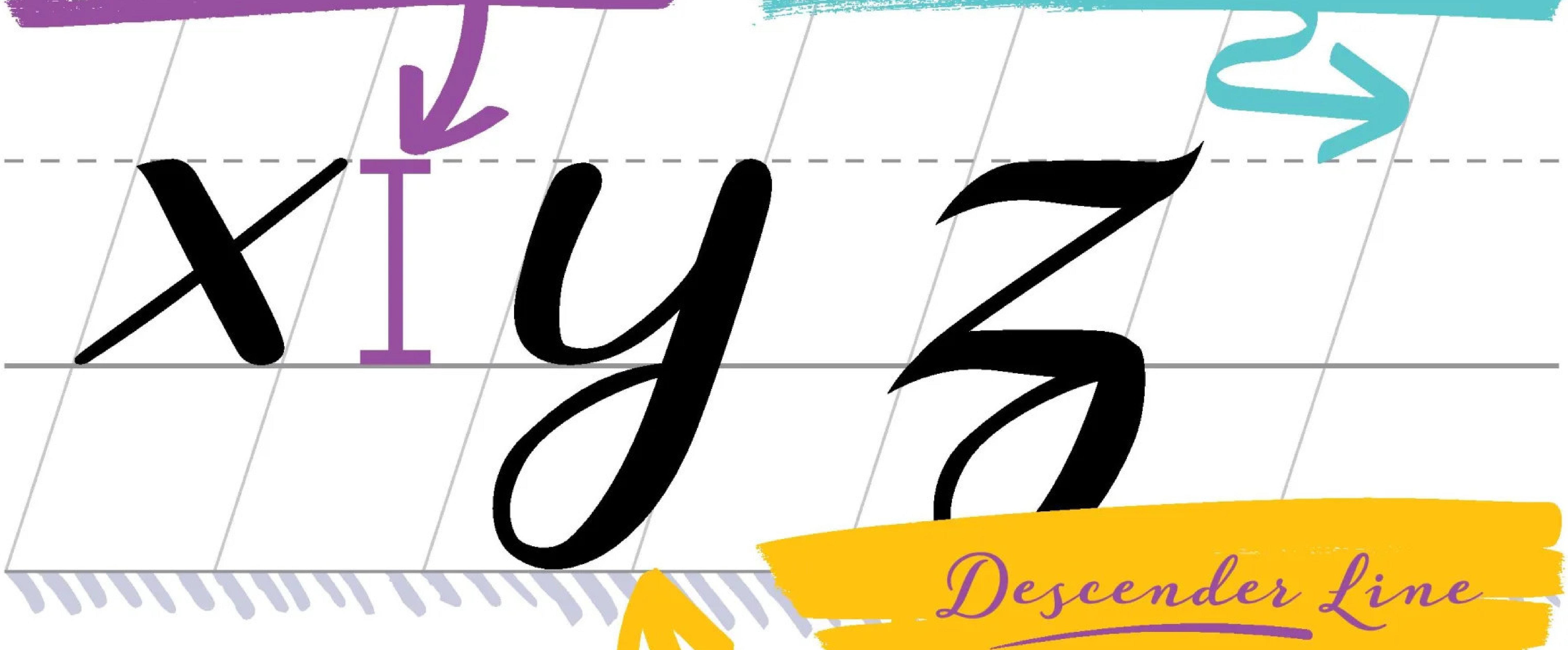
Of course, you can always make your own templates, but this can get complicated. You'll need to decide your lowercase height to uppercase height ratio and draw everything out accurately with a ruler. If that sounds too complicated or time consuming – or you really just want to take the simple route – there's no harm in using something a calligrapher has already made.

X-Height

As the name suggests, this is the height of the 'x' character in your script. It's the distance between the base and the waist.

Slant

The slant of your writing needs to be uniform, and a slant line can help with this. Each script has its own slant, and you can adapt styles to make them more upright or more italic if you'd like to.



Descender Line

Descenders are parts of the characters that go below the baseline, like the tails on a 'y' or a 'g'. They go all the way down to hit the descender line.

Top Tips for Beginners

HERE ARE A FEW HANDY TECHNIQUES AND POINTERS TO HELP YOU IN YOUR CALLIGRAPHY PRACTICE

1 Angle Your Paper

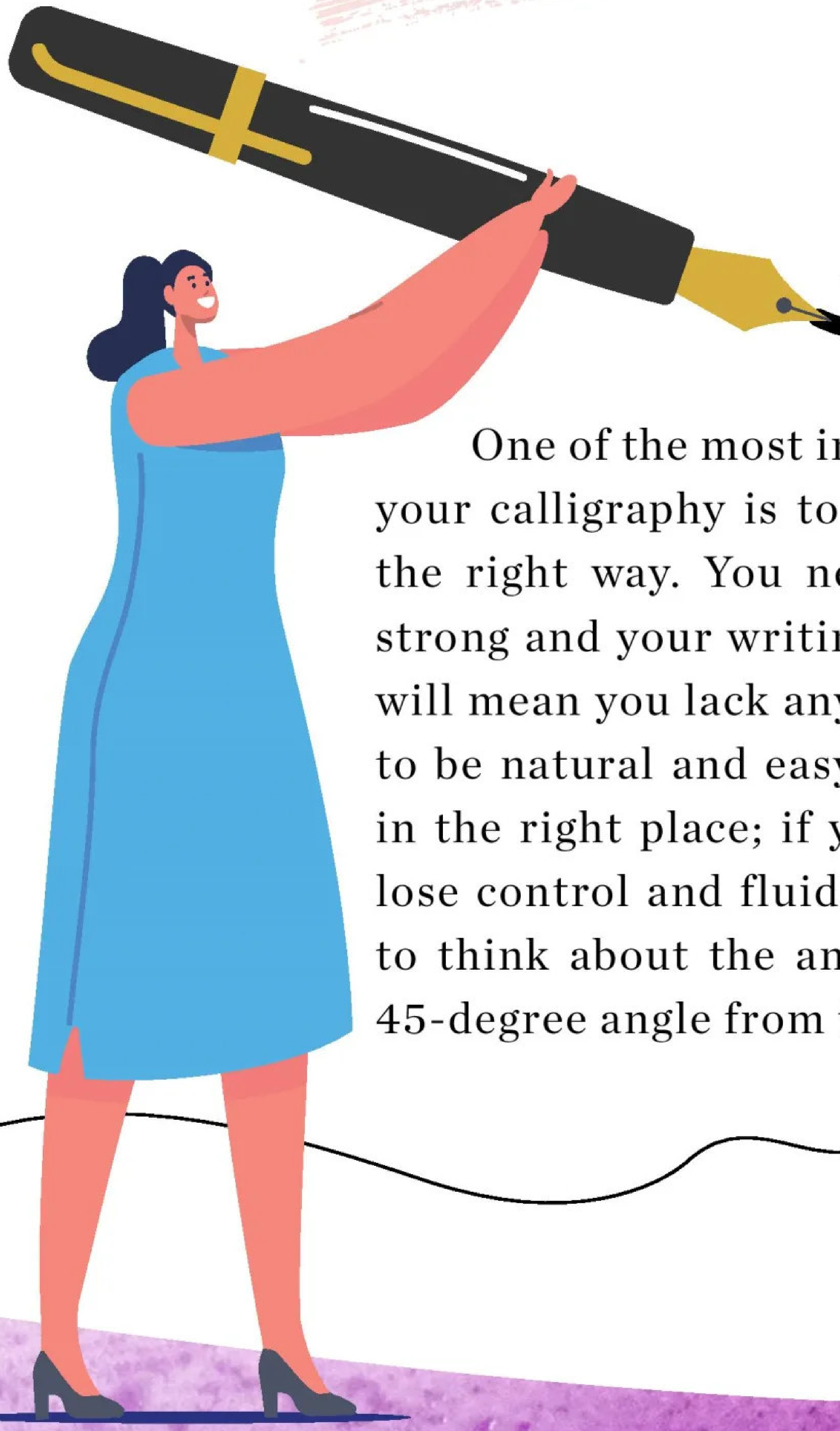
Everyone has their paper at different angles in front of them when they're writing. For some, it can give their writing a slight slant, or perhaps the paper is angled to make your writing more upright. For calligraphy, though, you'll probably want your paper angled between 30 and 45 degrees away from you. For left-handed writers, the paper should be angled away to the left, and it's the opposite for anyone who uses their right hand. Having said that, if you're trying to slant your writing in a different direction, you may find it easier to twist your paper so that you don't have to worry about moving your wrist too much.

Images Getty Images

2

Posture is Important

There's no slouching when it comes to calligraphy – not only is it bad for your back, but also for your writing. To handle your pen properly, you need to be in full control and be able to see everything that's going on. When you sit at your table or desk, make sure your feet are flat on the ground with your knees at a perfect right angle, sit up straight and roll your shoulders back. You'll need to keep your back straight as you write, but not rigid; you'll be moving your whole dominant arm as you write to keep your strokes fluid. Place your non-dominant hand on your paper to keep it steady – the last thing you want is for it to start slipping around. Make sure you're quite close to your writing surface, too; either tuck your chair under the desk or table, or scoot yourself forwards so you're on the edge of your chair.



Hold Your Pen Correctly

3

One of the most important things you can do when starting your calligraphy is to make sure you're holding your pen the right way. You need to have a medium grip – too strong and your writing will be very rigid, and too loose will mean you lack any sort of control. Your strokes need to be natural and easy. It's also vital that you hold the pen in the right place; if your fingers are too close to the tip, you lose control and fluidity. When using a brush pen, you'll need to think about the angle of your pen, too – it should be at a 45-degree angle from the paper.

find out more »

4 Vary the Pressure

When it comes to making your strokes, pen pressure is vital. This is what will give your calligraphy its characteristic style. To make life a little easier, there are some hard and fast rules for this. Firstly, your downstrokes are where you apply the most pressure, making them thicker. Your upstrokes, on the other hand, use less pressure so they come out thinner. This is the same for diagonal strokes, too. To get the hang of changing your pressure, make sure to get lots of practice in – it's a tricky technique that can take some time to get right. The best thing you can do is to regularly practise the drills starting on page 34.

Keep Letter Spacing Consistent 5

To get a really professional look in your calligraphy, you want to keep your letter spacing consistent. The last thing you want is for the beginning of a word to look stunning and then the last few letters all being huddled up together. There are different ways you can achieve this; one is to draw a little rectangle between each letter in a word so you know they're evenly spaced. Perhaps an easier option is using grid paper as your guide, especially when you're just starting out. Alternatively, you could draw your own guide, but it's important to remember that some letters are naturally wider than others.

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> “Take individual strokes one at a time”

6 Joining Letters Together

Starting to write entire words may seem daunting, especially if you’re new to calligraphy, but there’s no need to worry. Don’t think of them as whole words – break it down into the individual strokes needed for each letter, and take them one at a time. However, before you do any of that, write the word out on a separate piece of paper and take a look at it. Where are your letters going to connect? How will you join a ‘j’ to an ‘e’, or an ‘a’ to an ‘h’? Are there any ascenders that you could use to connect that letter to another to add some style to your calligraphy? For example, the cross stroke on a ‘t’ could connect to the ascender of an ‘h’ or an ‘l’.

do what you love

7

Go Slow

You've probably heard this piece of advice countless times when you've been in the early stages of other hobbies, but remember to take your time. Move your pen slowly across the page and think carefully about how you're making each stroke and shape; after all, calligraphy is about drawing letters out on the page, not simply writing them. If you need to repeat a drill, keep going with it. In fact, it's good to practise all of the drills every so often, even if you're experienced, just to keep them fresh in your mind.

8 Lift Your Pen

It may seem counterintuitive, but between each stroke, lift your pen away from the paper. You don't have to lift your whole arm up – you just want to be able to see what mark you've made with your pen, and then figure out where you need to start the next stroke. This is a good practice to get into, but it's okay if you accidentally keep your pen down for the whole word. Getting out of the habit of everyday cursive writing can be tricky, especially when you're new to calligraphy. You should find that this helps with your letter spacing, too, because you're more aware of what you're drawing on the page.

Warm Up 9

Before you begin any calligraphy work, it's a good idea to spend 5-10 minutes practising the basic strokes. Think of it as a warm up to refresh your muscle memory, helping to remind yourself of the right pressure and techniques to use. This is especially important if you are using a new pen or paper type for the first time, so you can get used to how they perform before making a start on your project.

How you do this is up to you – it could be a structured drill, such as writing out all the basic strokes 20+ times on a spare piece of paper. Or you might prefer something more freeform, spending a few minutes doing doodles like loops, waves and swirls that follow the basic rules of pressure variation.

Images Getty Images

believe you can

The Basic Strokes

LEARN THE FOUNDATIONS OF GOOD CALLIGRAPHY BY PRACTISING THE CORE LINES AND SHAPES OF LETTERING

One of the most crucial aspects of calligraphy is to master the basic strokes. Variations of these lines, curves and loops can be combined to create all the letters you will need.

This is a vital step in learning calligraphy, and it doesn't lose importance when you become more accomplished. Trying to start lettering full words before you've learned the basics is like learning to run before you can walk – or even crawl – so make sure you follow the exercises on the next few pages and practise the basic strokes regularly. Your future self will thank you!

Now, this may seem like you're about to be drawing a lot of lines, and this is technically true, but it's the *way* you draw those lines that is so important in calligraphy. You need to learn how to vary the pressure of your pen, and feel for yourself how the pen feels in your hand as you move it across the page.

If you feel that you're not quite getting the hang of it, don't be afraid to keep practising. Learning new techniques can be tricky, and you'll probably want to take your time. After all, the more consistent your strokes are, the more consistent your lettering will be, and the happier you'll be with the end result.

Images Getty Images

1 Upstrokes

Keep the pressure on your upstrokes light, but not so light that you can hardly see them! They're still an important part in lettering.

2 Compound Curve

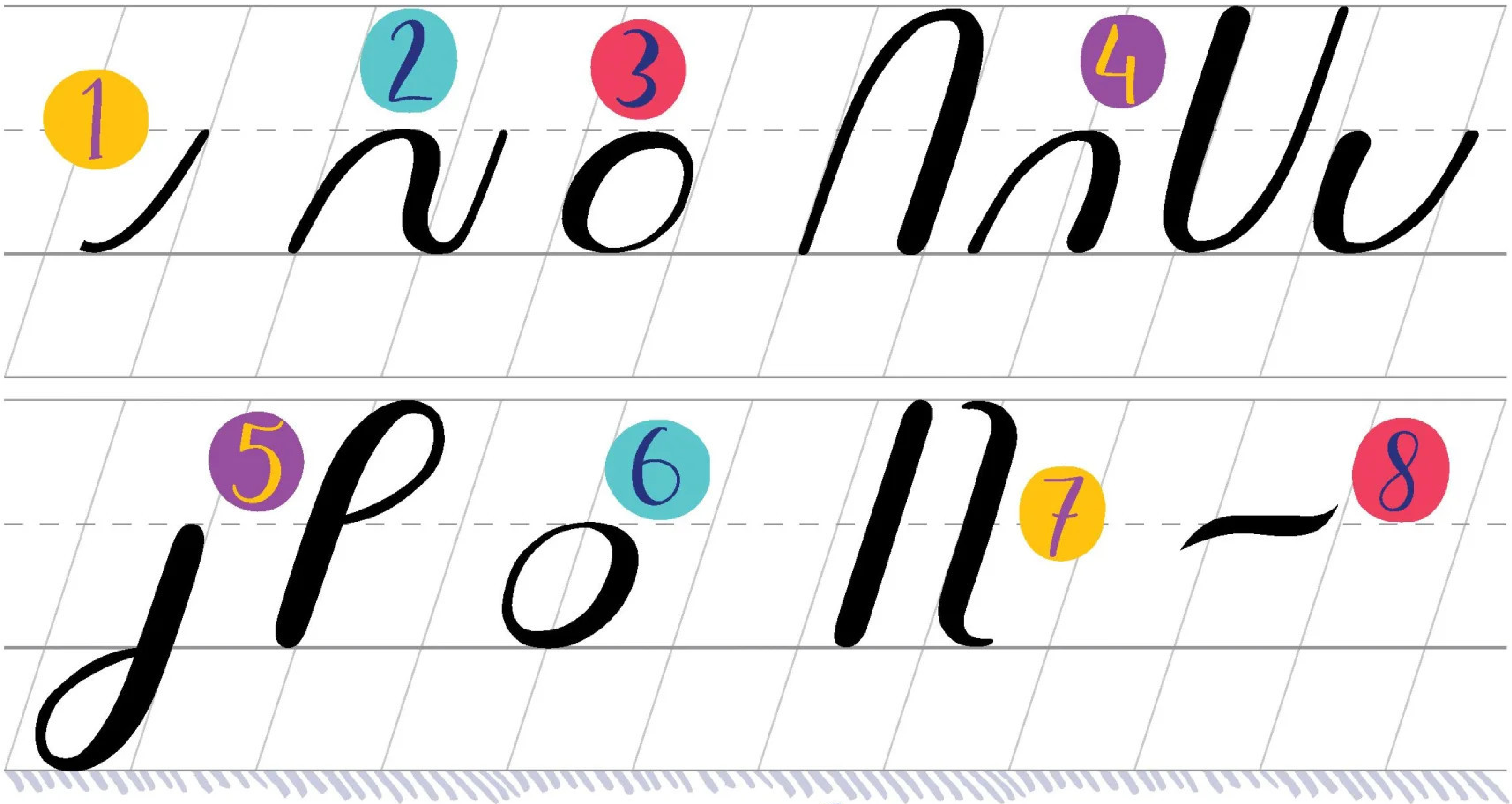
These combine an under- and overturn, and are useful when joining letters together with entry or exit strokes. Remember to add more pressure on the downstroke.

3 Ovals

Ovals are a mainstay of calligraphy, so make sure you practise them. Don't let the top of them sink below the waistline!

4 Turning Strokes

When it comes to turning strokes like over- and underturns, you need to vary your pen pressure to create the change in thickness.



5 Loops

Start any ascending loops from the waistline and finish your descending loops at the baseline.

6 Reverse Oval

Some letters will use variations of strokes, such as the reverse oval used on lower-case 'b's and 'p's.

7 Downstroke

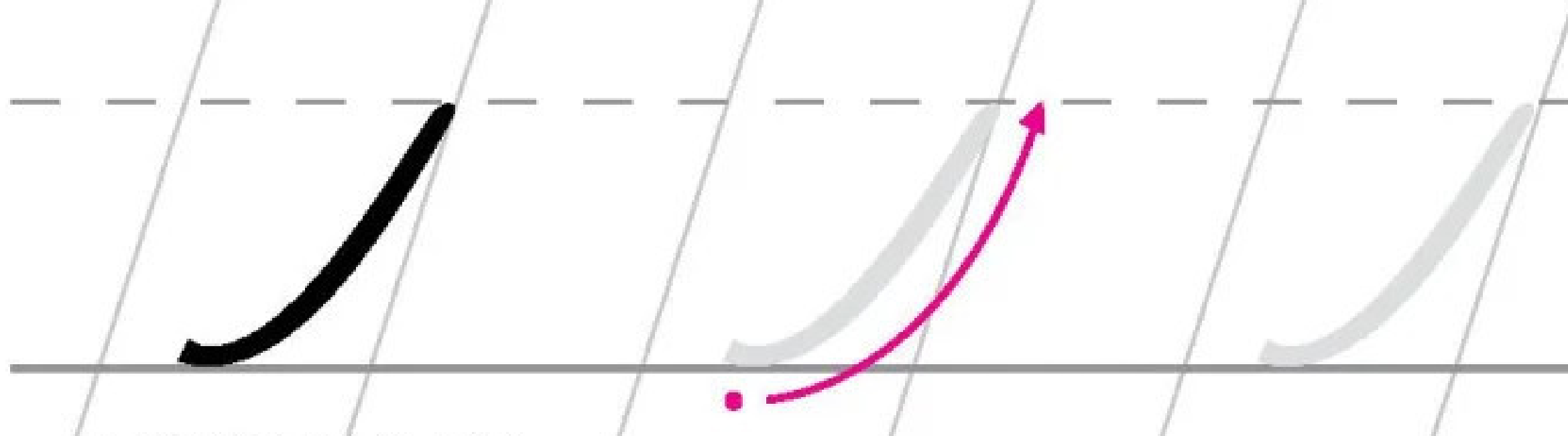
Use more pressure to make the downstrokes thick. When practising faux calligraphy, you add the extra parallel line for thickness afterwards.

8 Cross Stroke

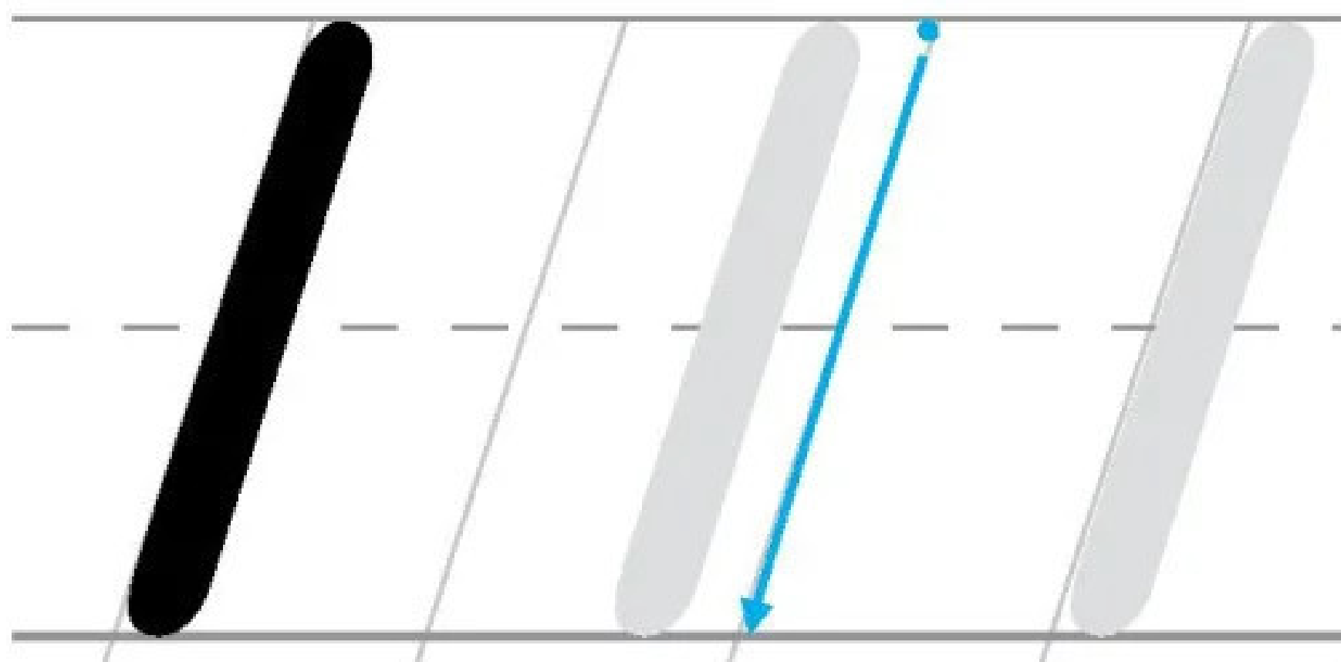
In modern style, cross strokes should be thicker than upstrokes but not as thick as downstrokes. You can also add a slight curve for style.

Modern Style

TRACE THE STROKES, THEN TRY ON YOUR OWN



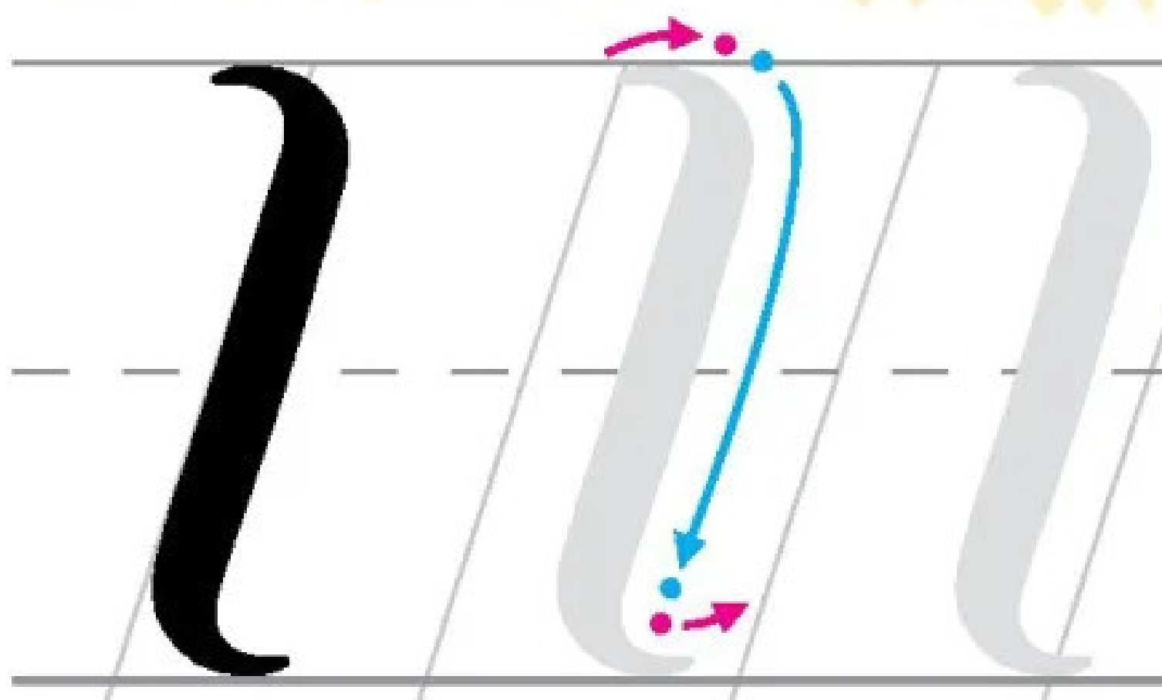
UPSTROKE



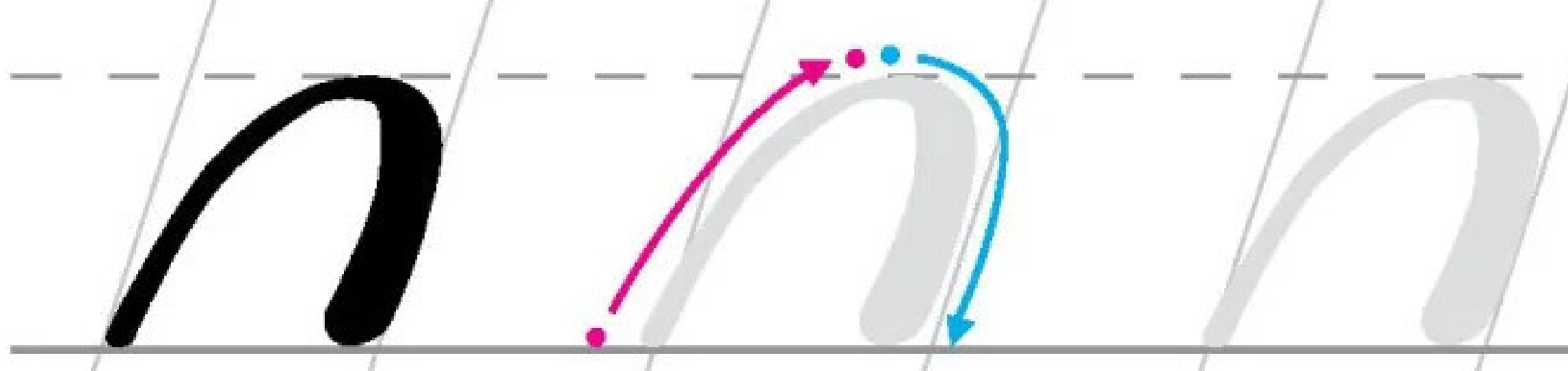
DOWNSTROKE

TIP

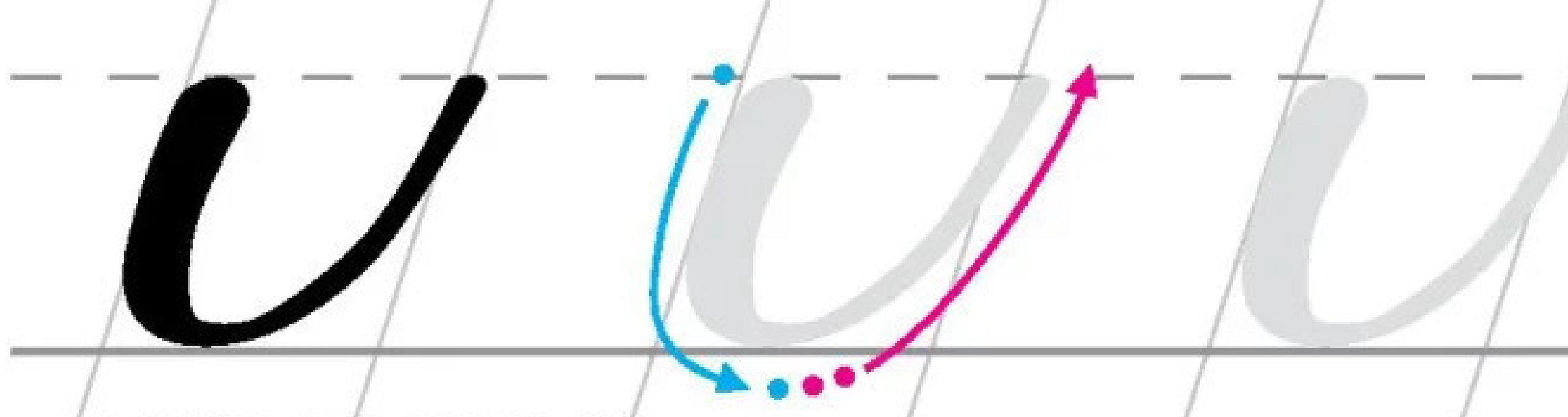
DON'T WORRY IF YOUR STROKE THICKNESS DOESN'T PERFECTLY MATCH THE EXAMPLES HERE, THIS WILL DEPEND ON THE SIZE OF PEN NIB YOU ARE USING.



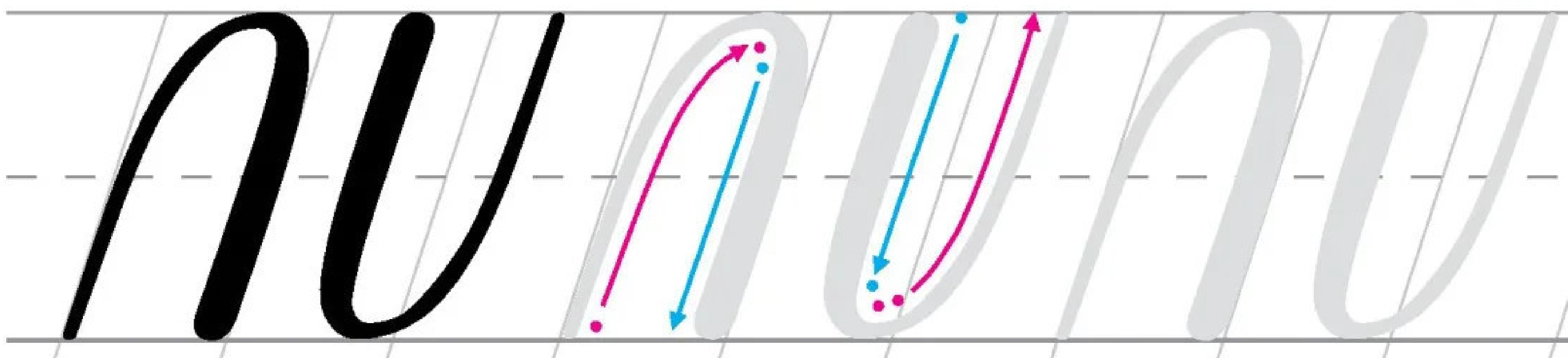
PRESSURE VARIATION



OVERTURN

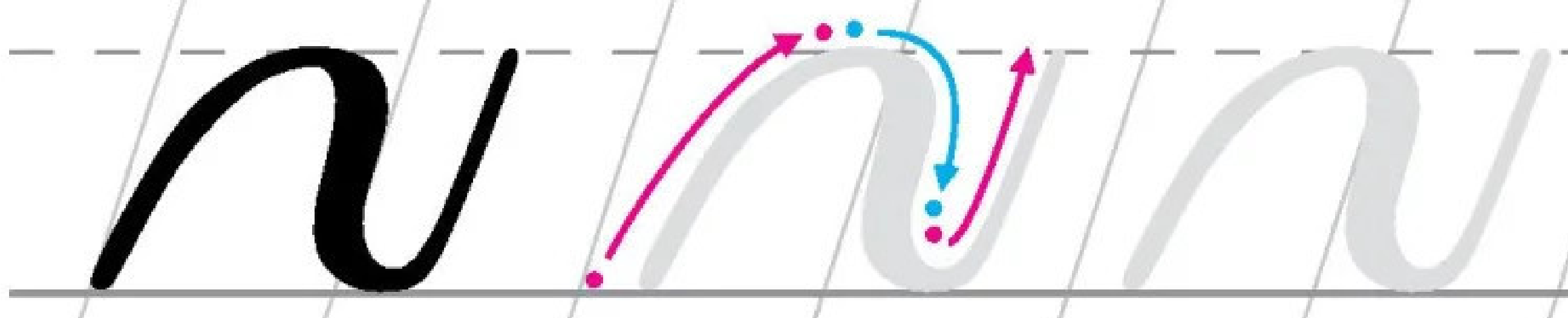


UNDERTURN

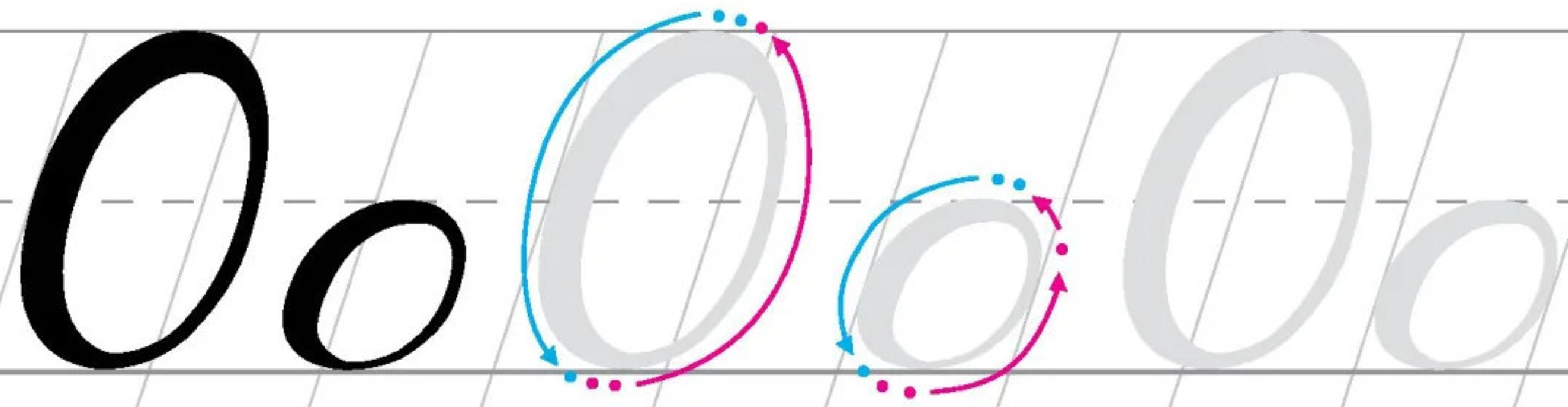


ELONGATED OVER- AND UNDERTURN

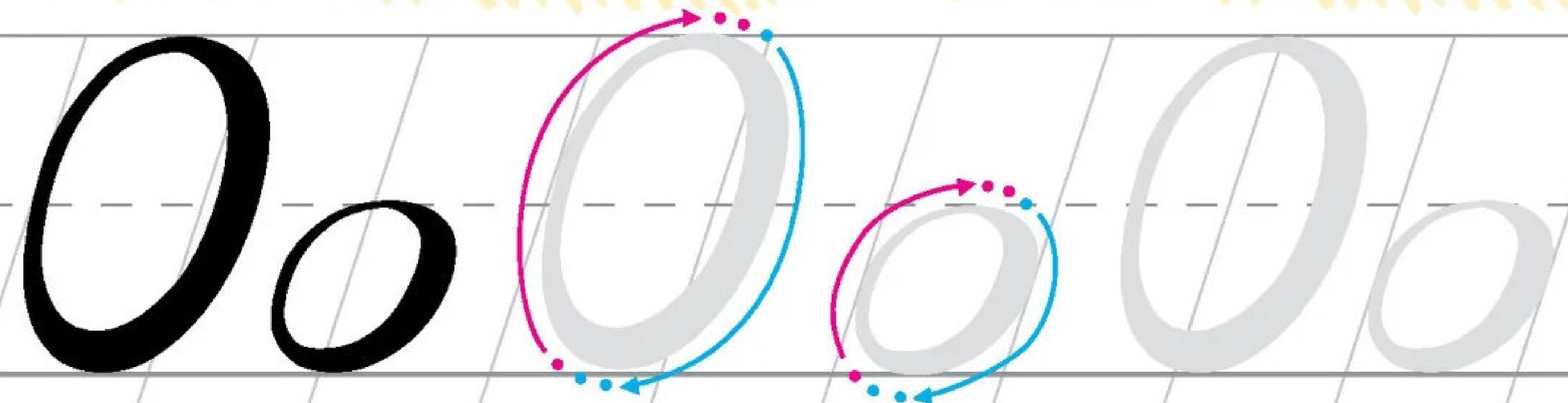
Images Getty Images



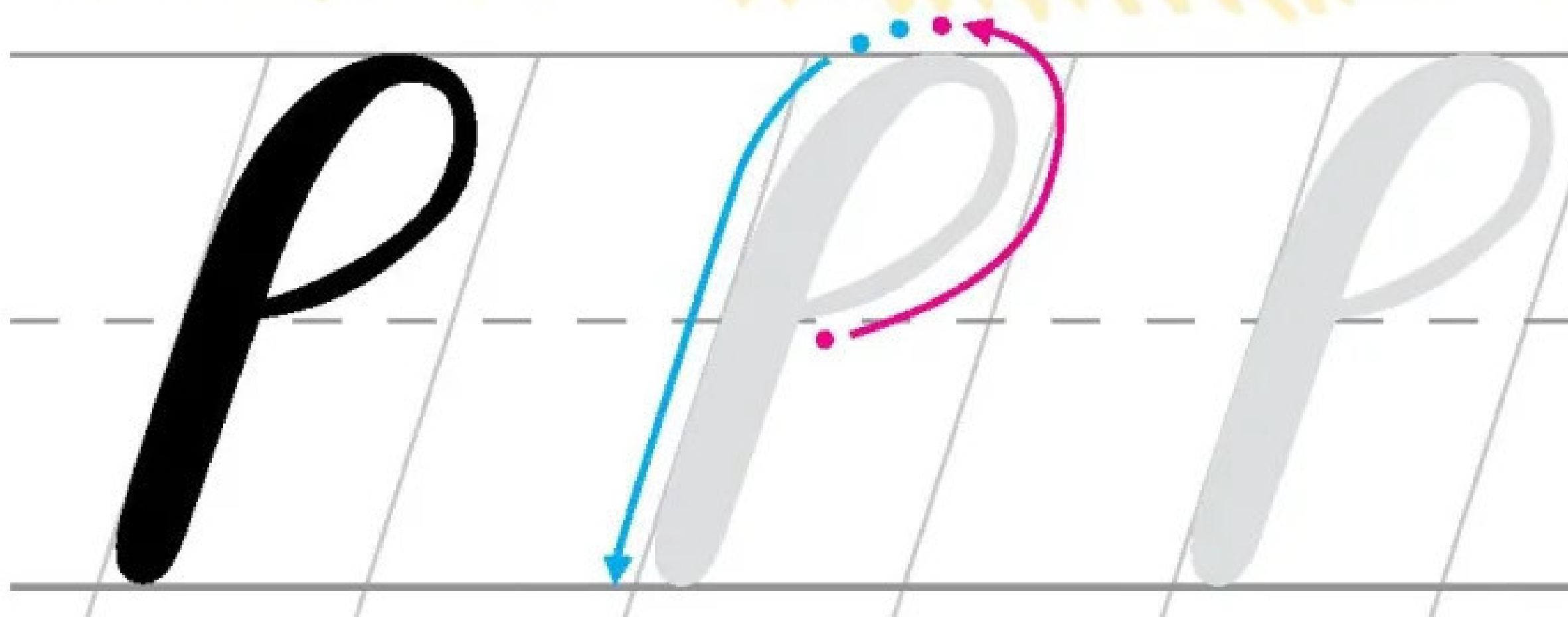
COMPOUND CURVE



OVAL

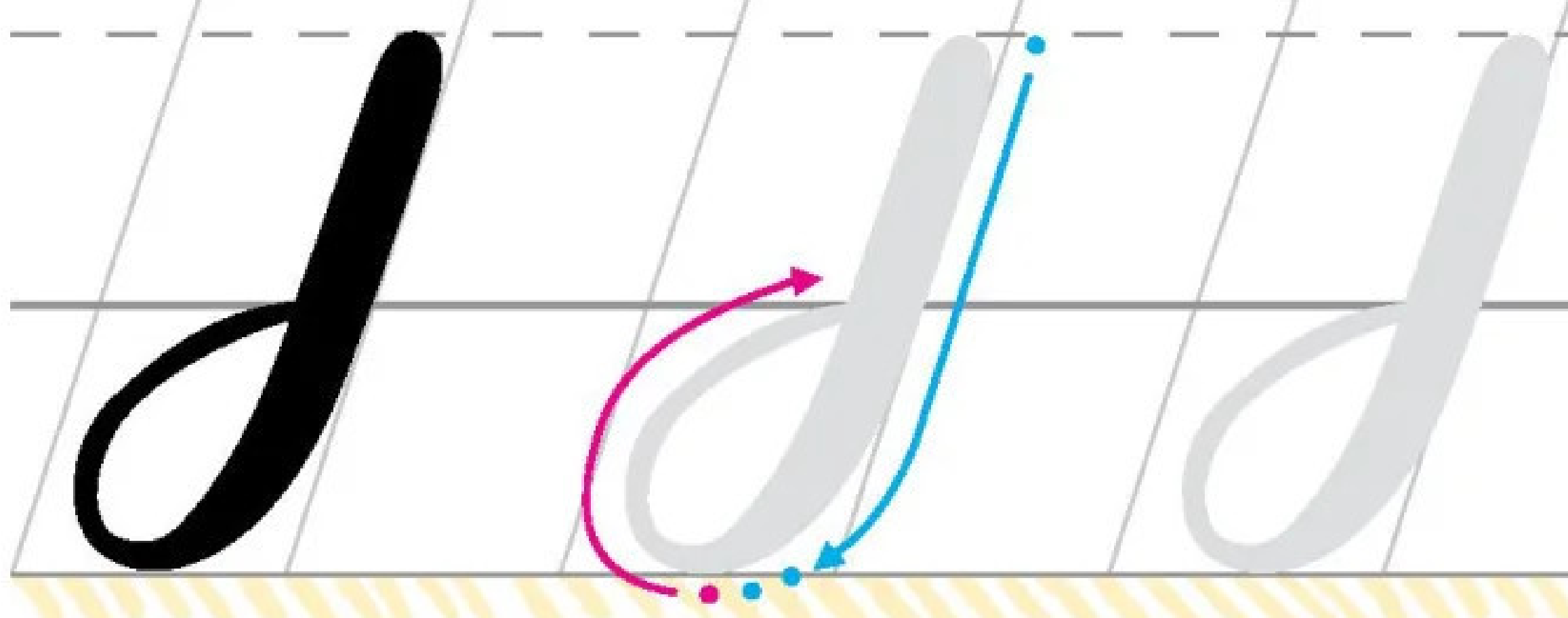


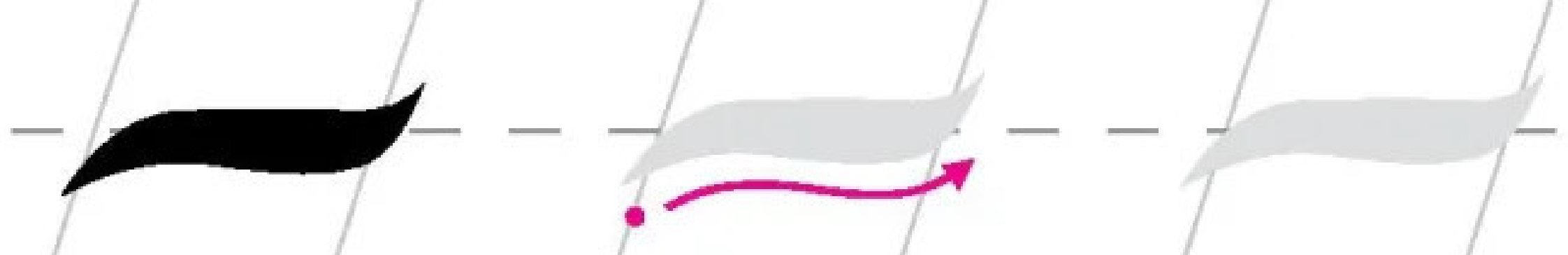
REVERSE OVAL



ASCENDING LOOP

DESCENDING LOOP





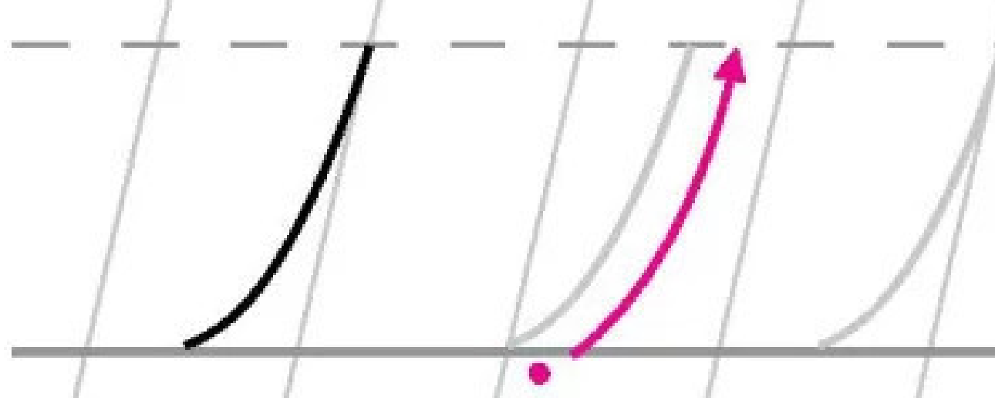
CROSS STROKE

TIP

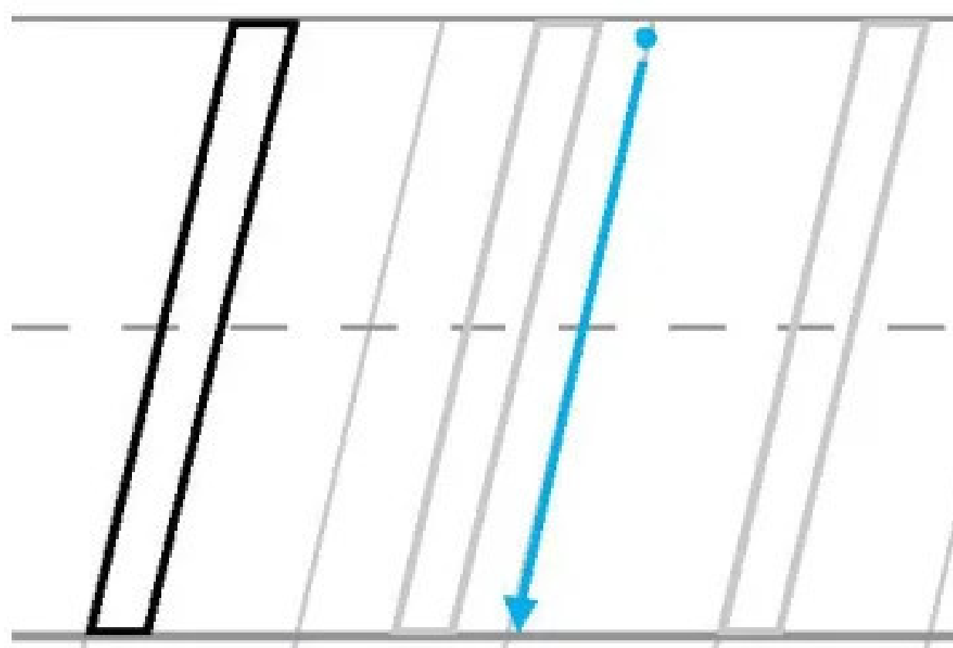
Remember to keep your pen at a 30–45° angle from the paper to ensure complete control. Take each stroke slowly and focus on the pressure changes.

Faux Style

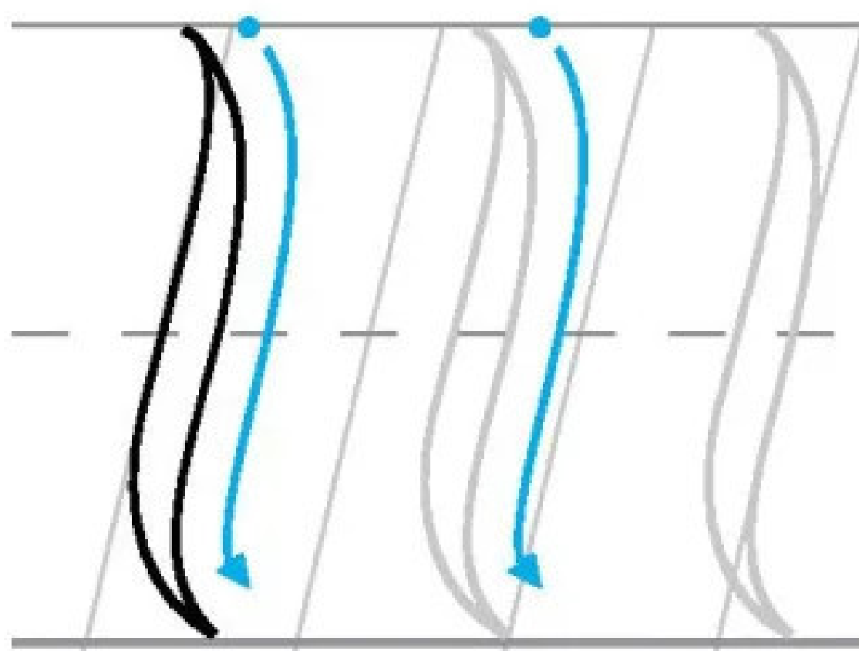
TRACE THE STROKES, THEN TRY ON YOUR OWN



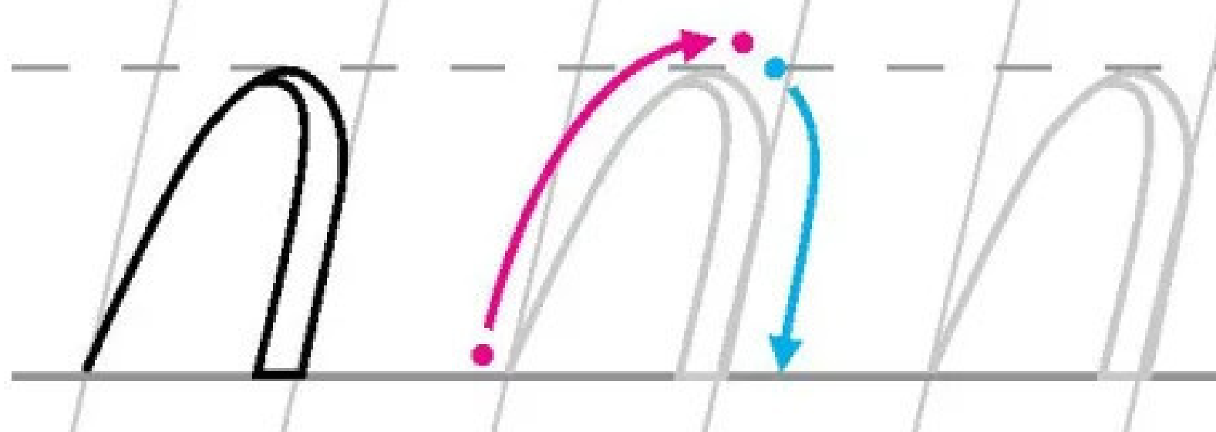
UPSTROKE



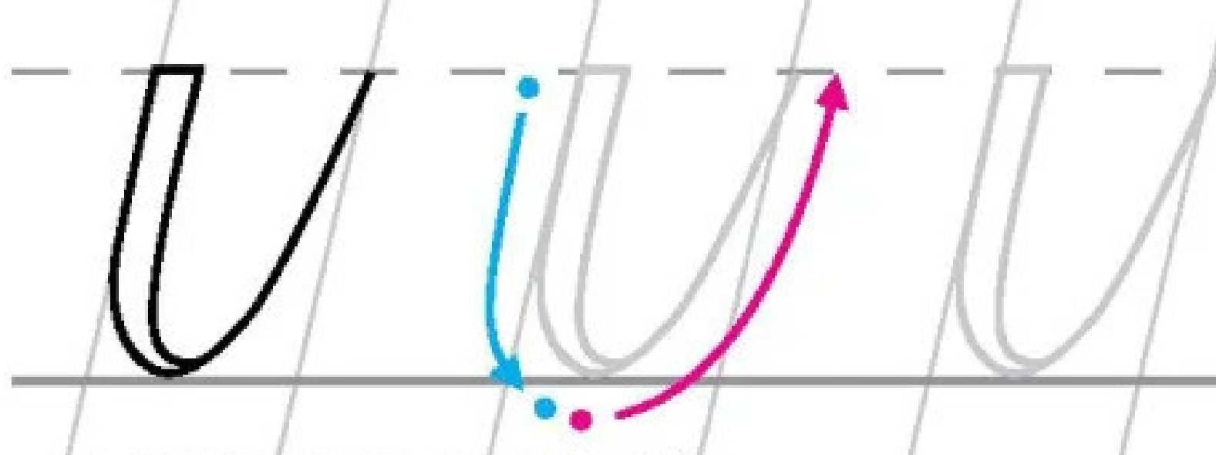
DOWNSTROKE



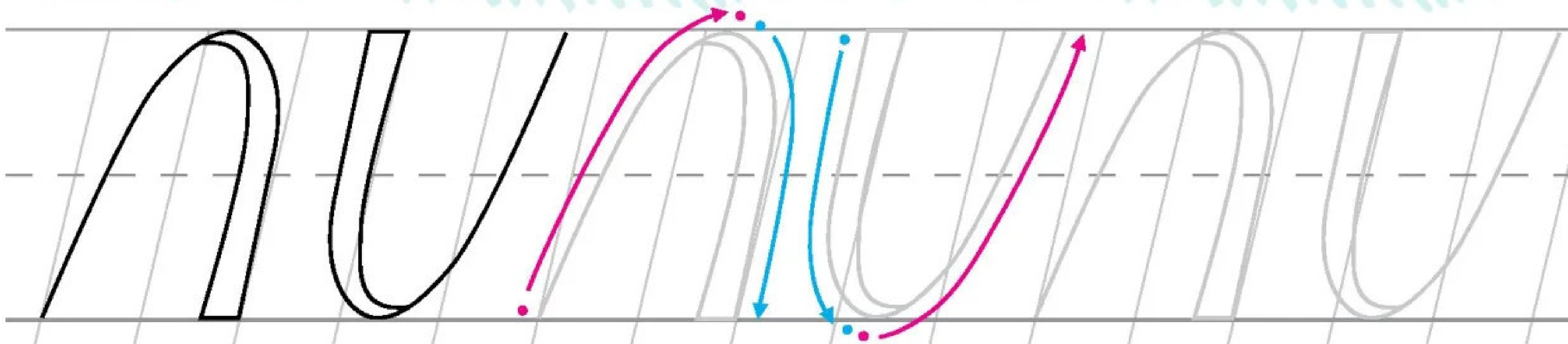
PRESSURE VARIATION



OVERTURN



UNDERTURN



ELONGATED OVER- AND UNDERTURN

TIP

TO CREATE THE IMPRESSION OF LINE THICKNESS IN FAUX STYLE, DRAW THE OUTLINE FIRST, THEN ADD AN EXTRA LINE PARALLEL TO ANY DOWNWARD STROKES.

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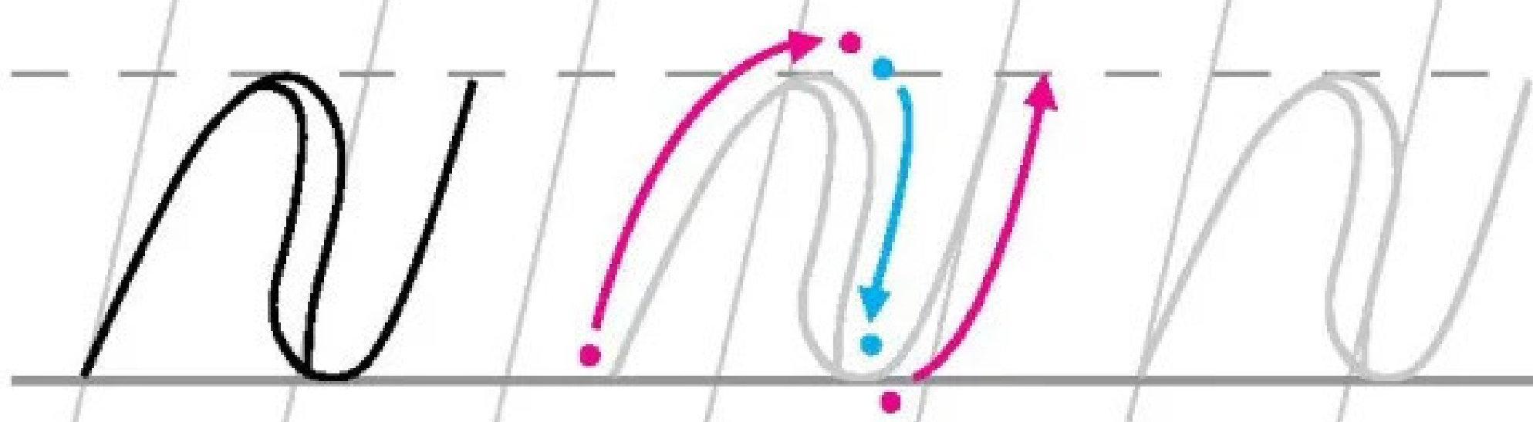
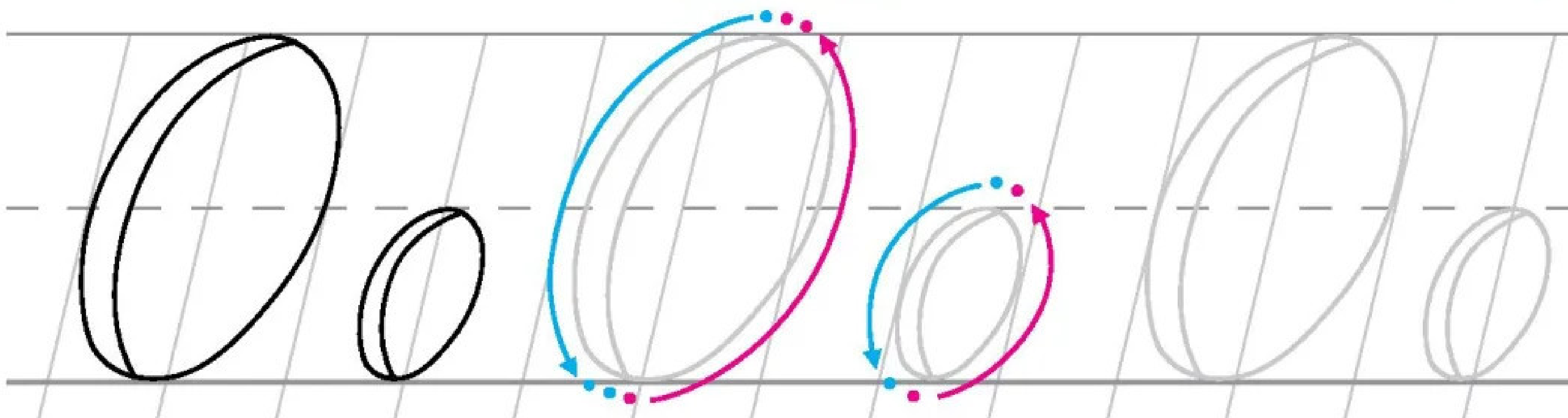
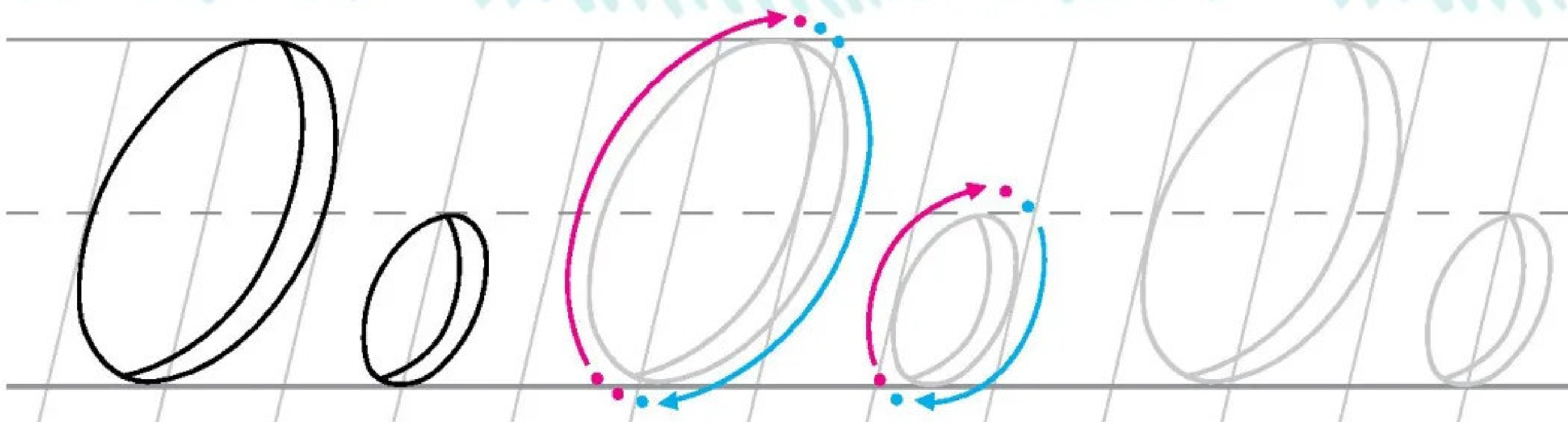


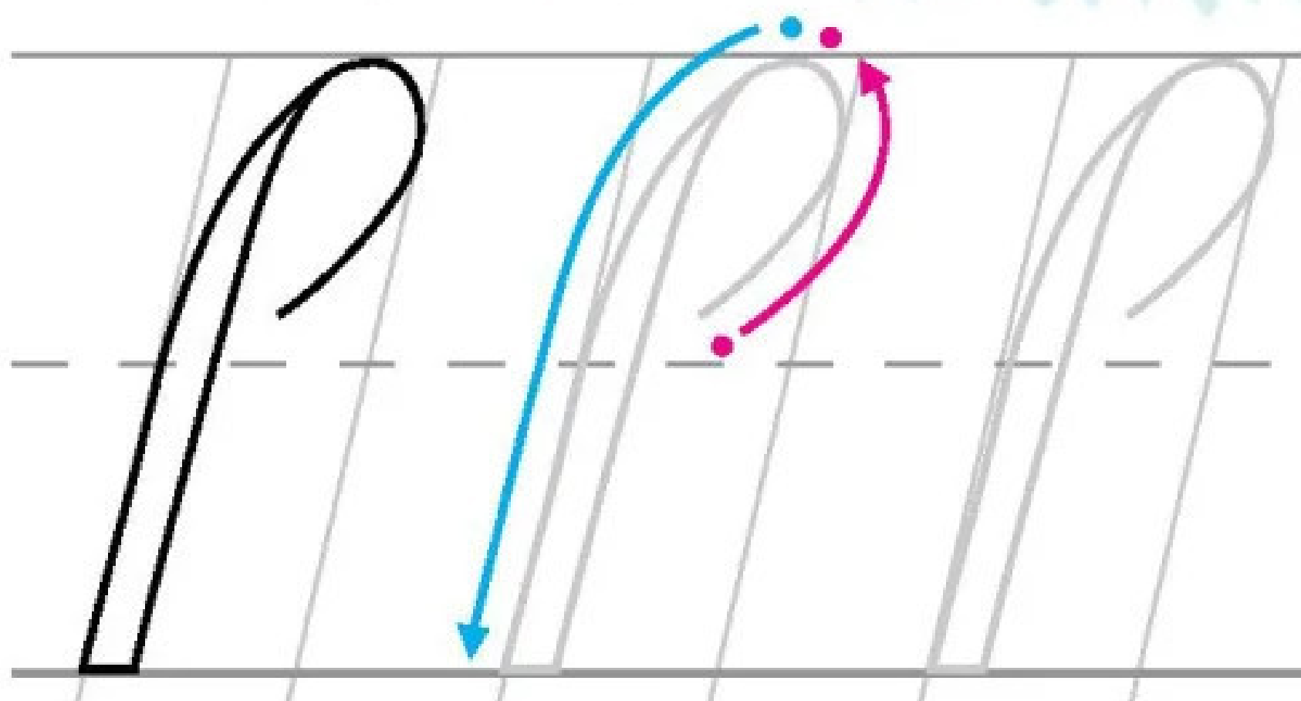
COMPOUND CURVE



OVAL

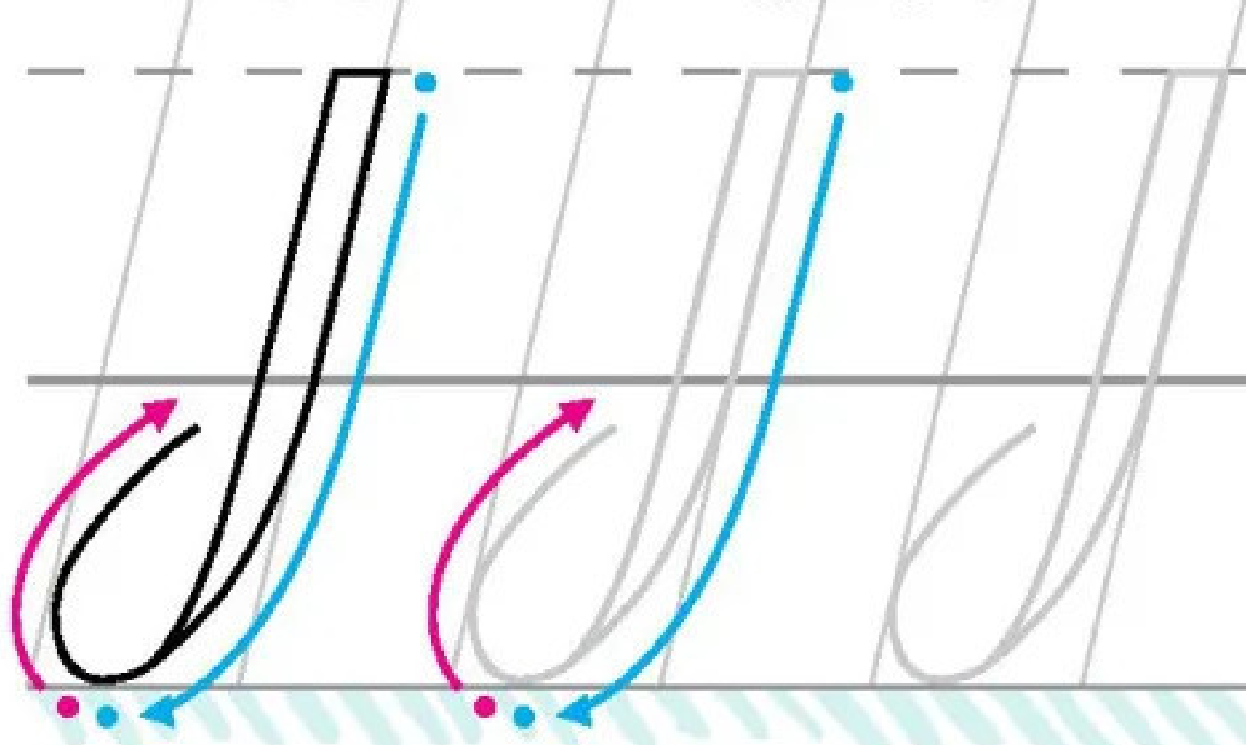


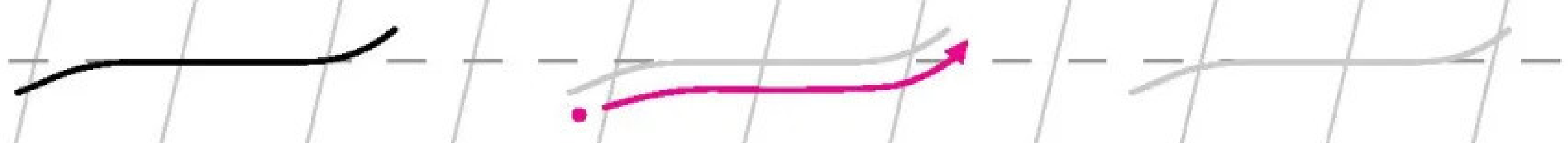
REVERSE OVAL



ASCENDING LOOP

DESCENDING LOOP





CROSS STROKE

Modern

Calligraphy Practice

40 Alphabet
92 Numbers
94 Sentence Practice

Faux

Calligraphy Practice

96 Alphabet
148 Numbers
150 Sentence Practice

Templated Greetings

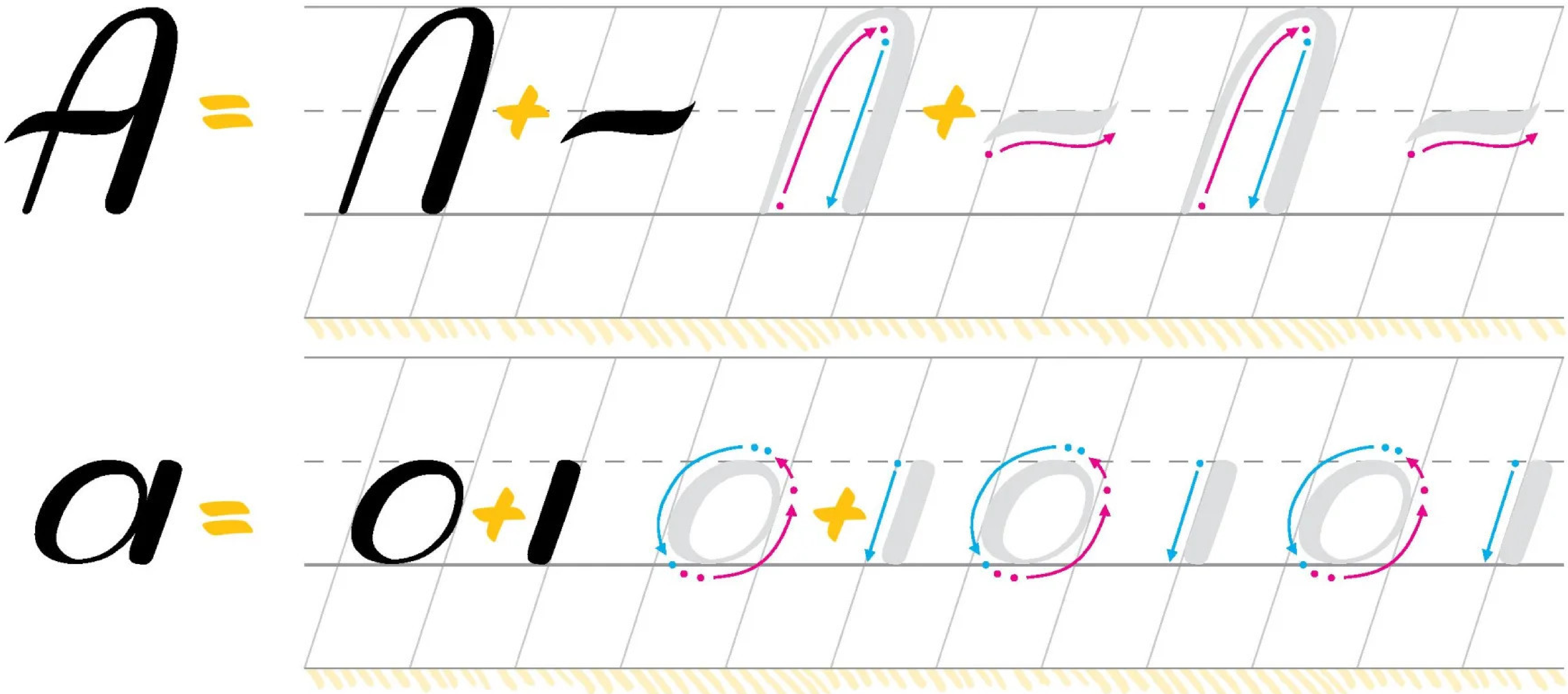
152 Happy Birthday
154 Merry Christmas
156 Happy Holidays
158 Season's Greetings
160 Happy New Year
162 Save The Date
164 You Are Cordially Invited
166 On Your Wedding Day
168 Happy Anniversary
170 RSVP
172 Congratulations
174 Thank You
176 Good Luck
178 Get Well Soon
180 To My Valentine
182 With Love
184 New Home
186 Best Wishes
188 All The Best

Next Steps

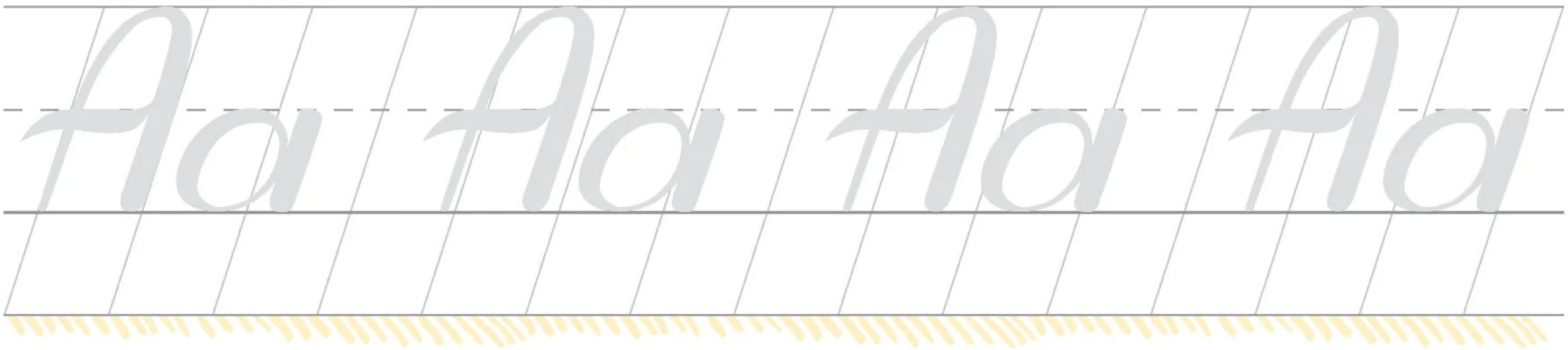
190 How to Take Your Calligraphy Further

A

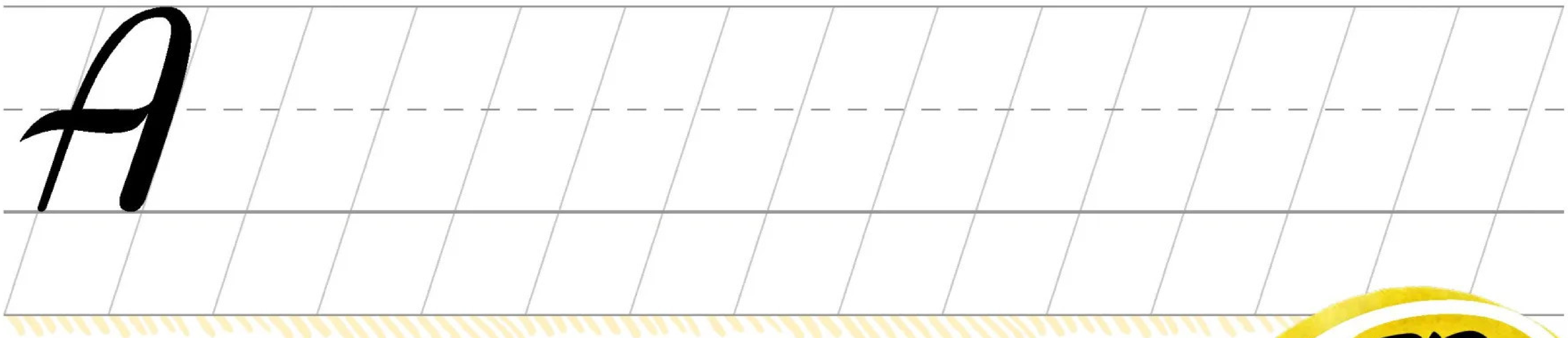
First, practise the *individual strokes* that make up the letter:

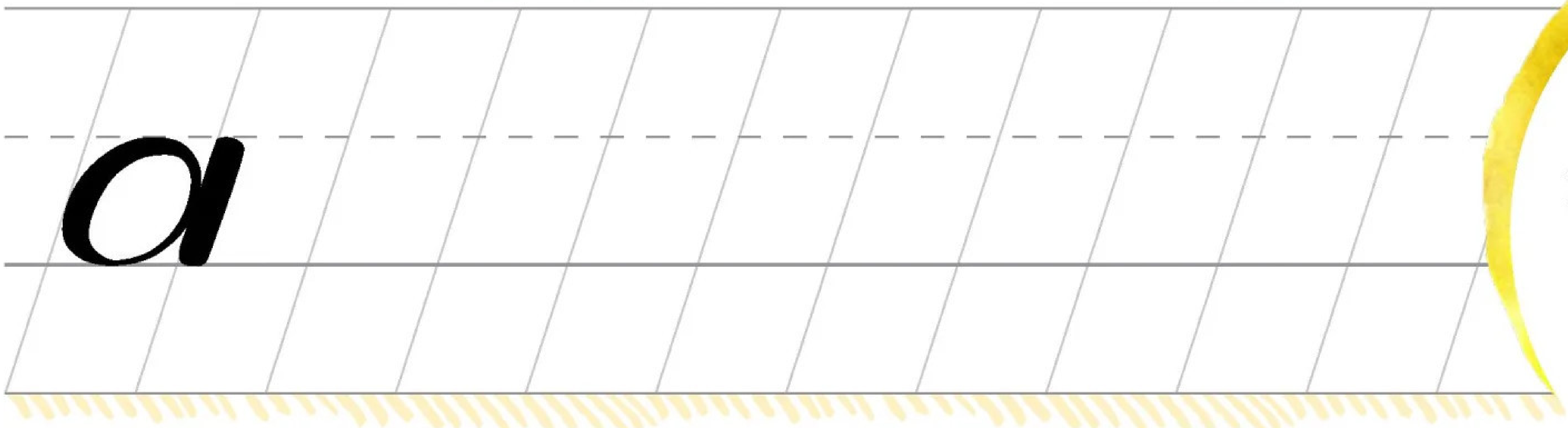


Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:





TIP

DON'T WORRY IF YOUR STROKE THICKNESS DOESN'T PERFECTLY MATCH THE EXAMPLES HERE, THIS WILL DEPEND ON THE SIZE OF PEN NIB YOU ARE USING.

Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

an an

at at

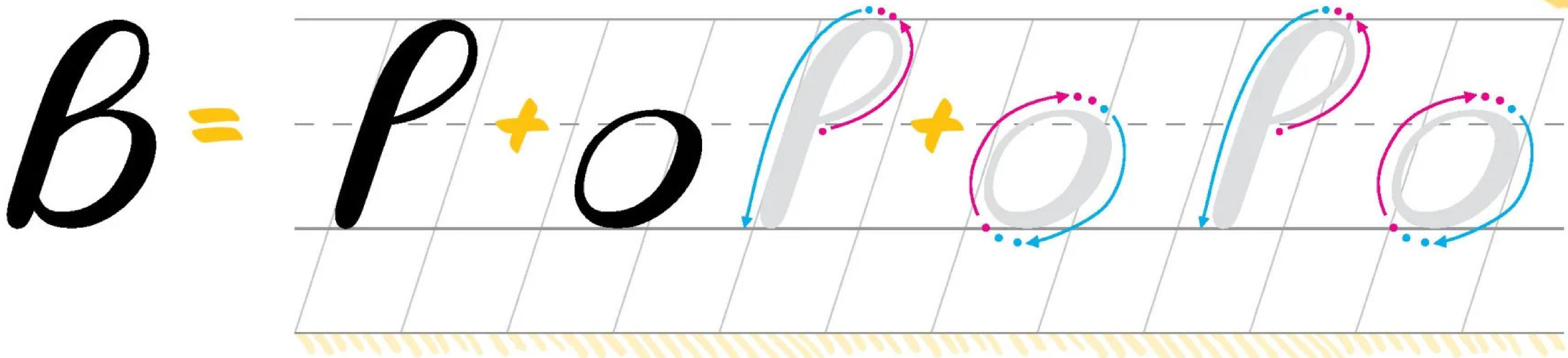
as as

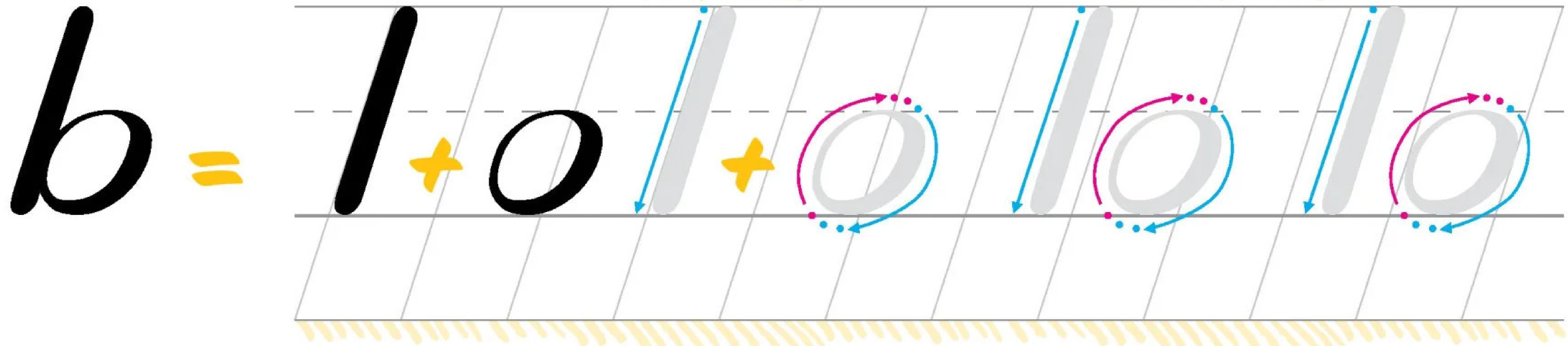
ar ar

al al

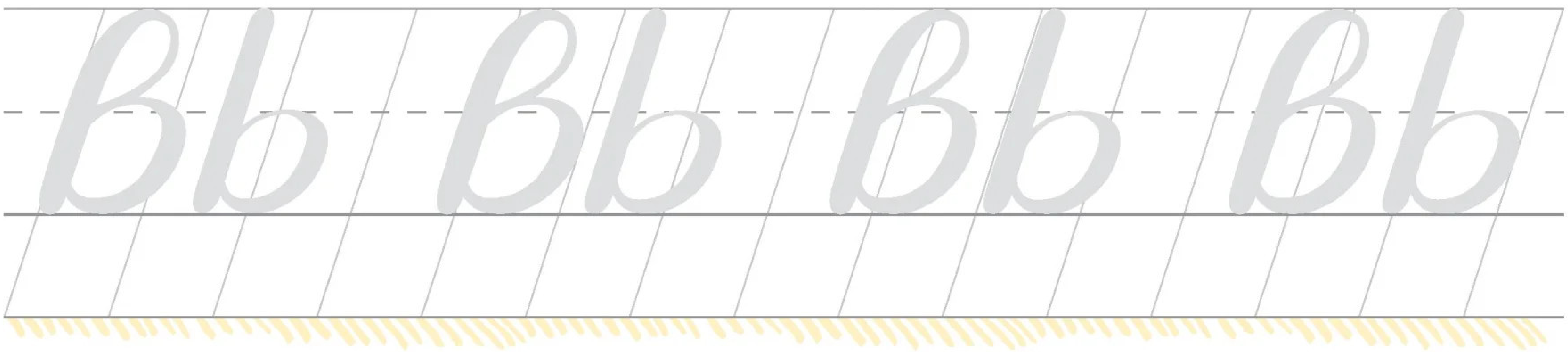
B

First, practise the *individual strokes* that make up the letter:

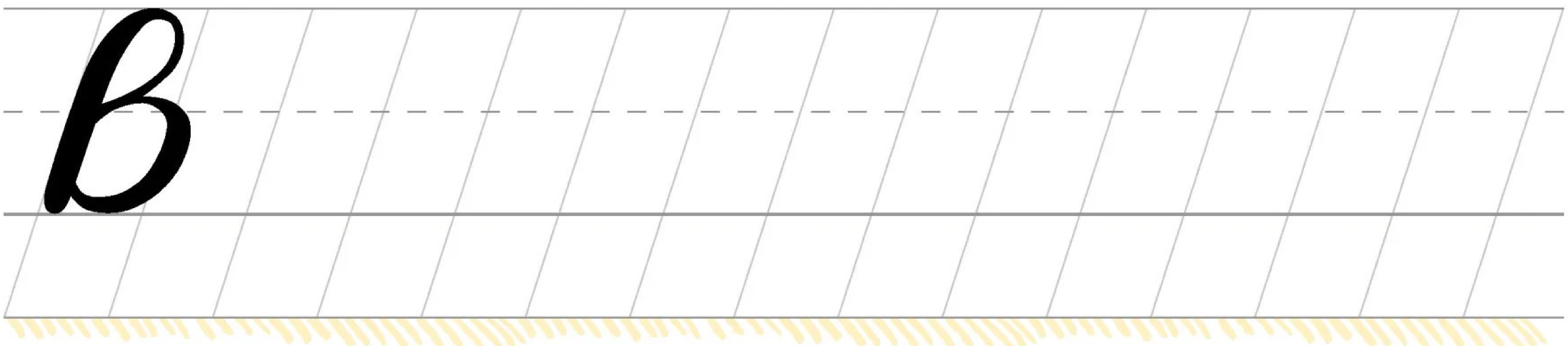


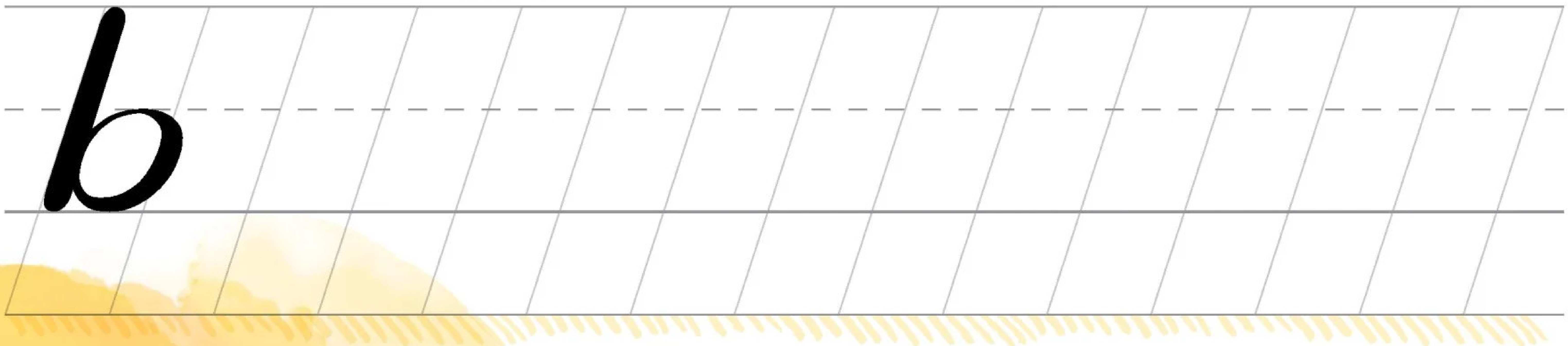


Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:





Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

be be

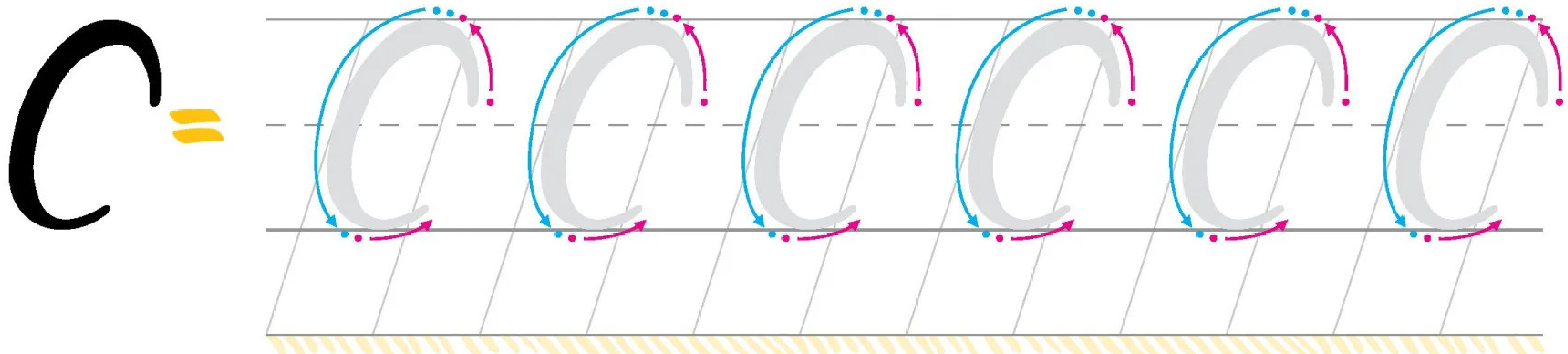
bu bu

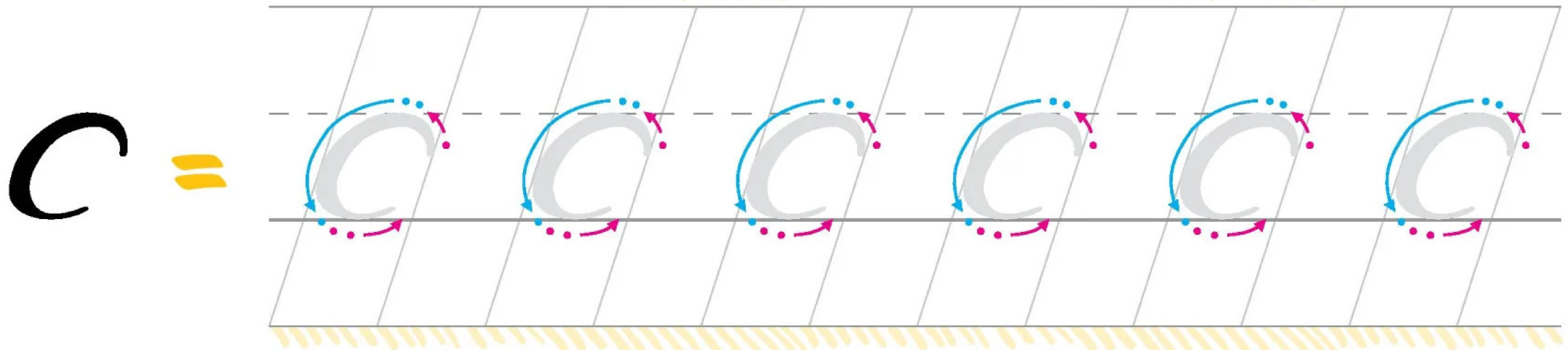
be be

bl bl

br br

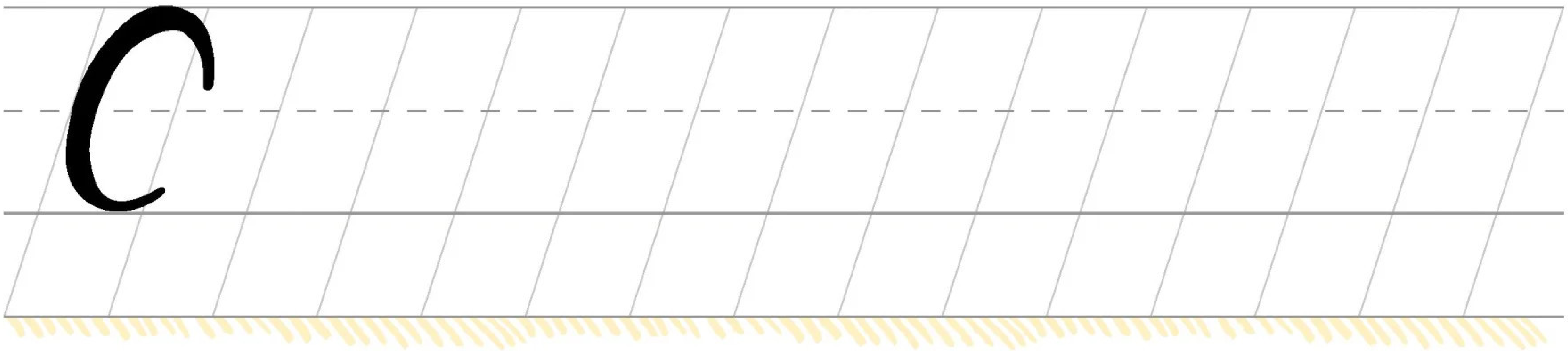
First, practise the *individual strokes* that make up the letter:

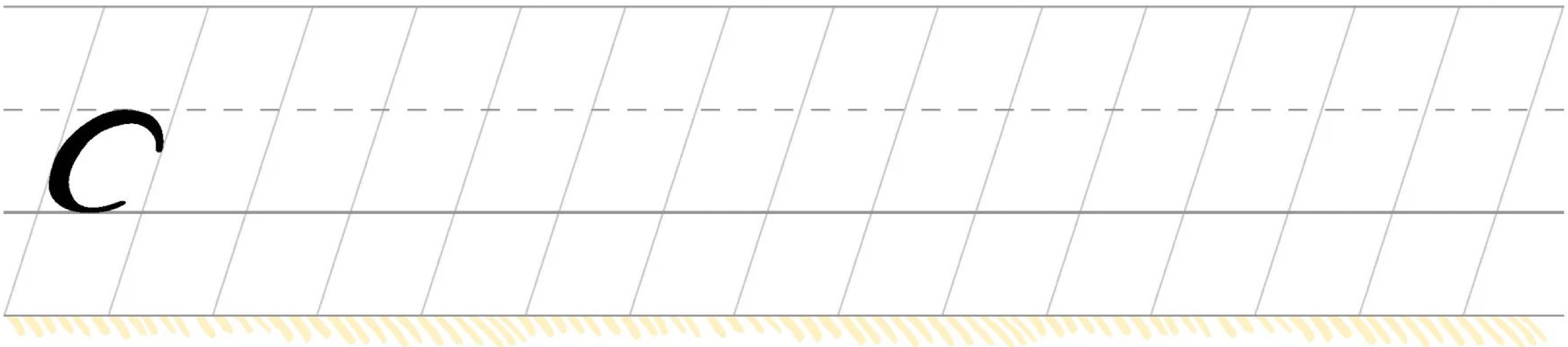




Now, practise *combining the strokes* by tracing these guides:

Finally, practise the *letter without guides*:





Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

co co

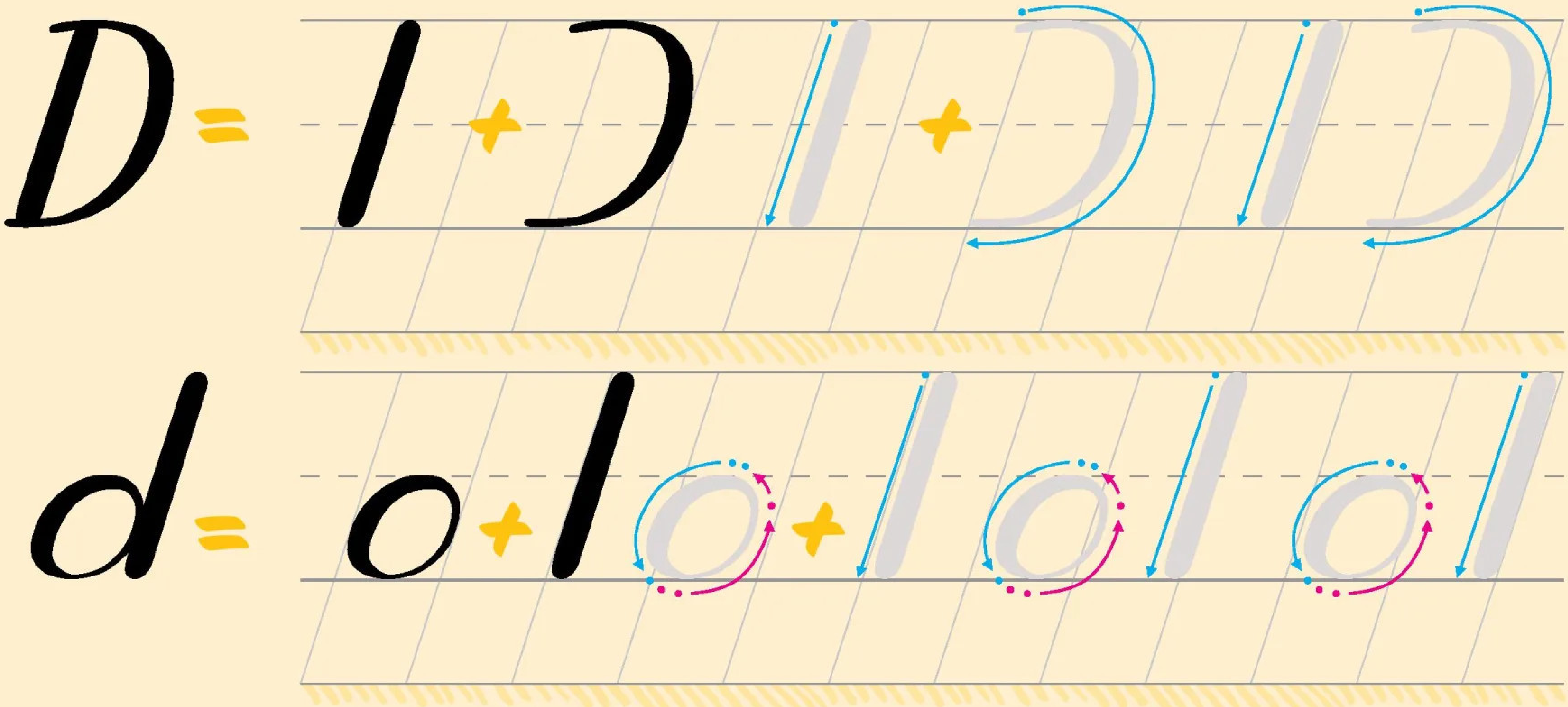
ce ce

ch ch

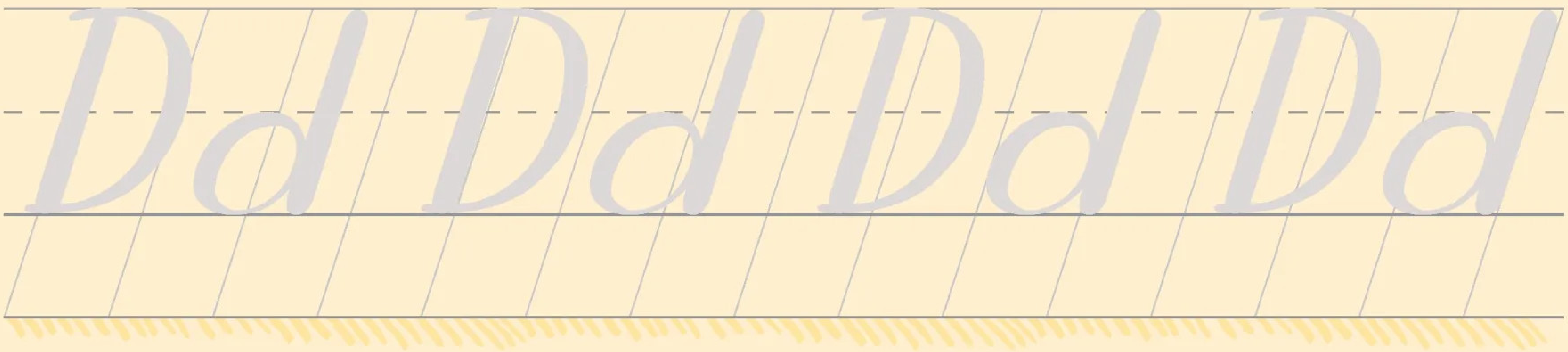
ca ca

ck ck

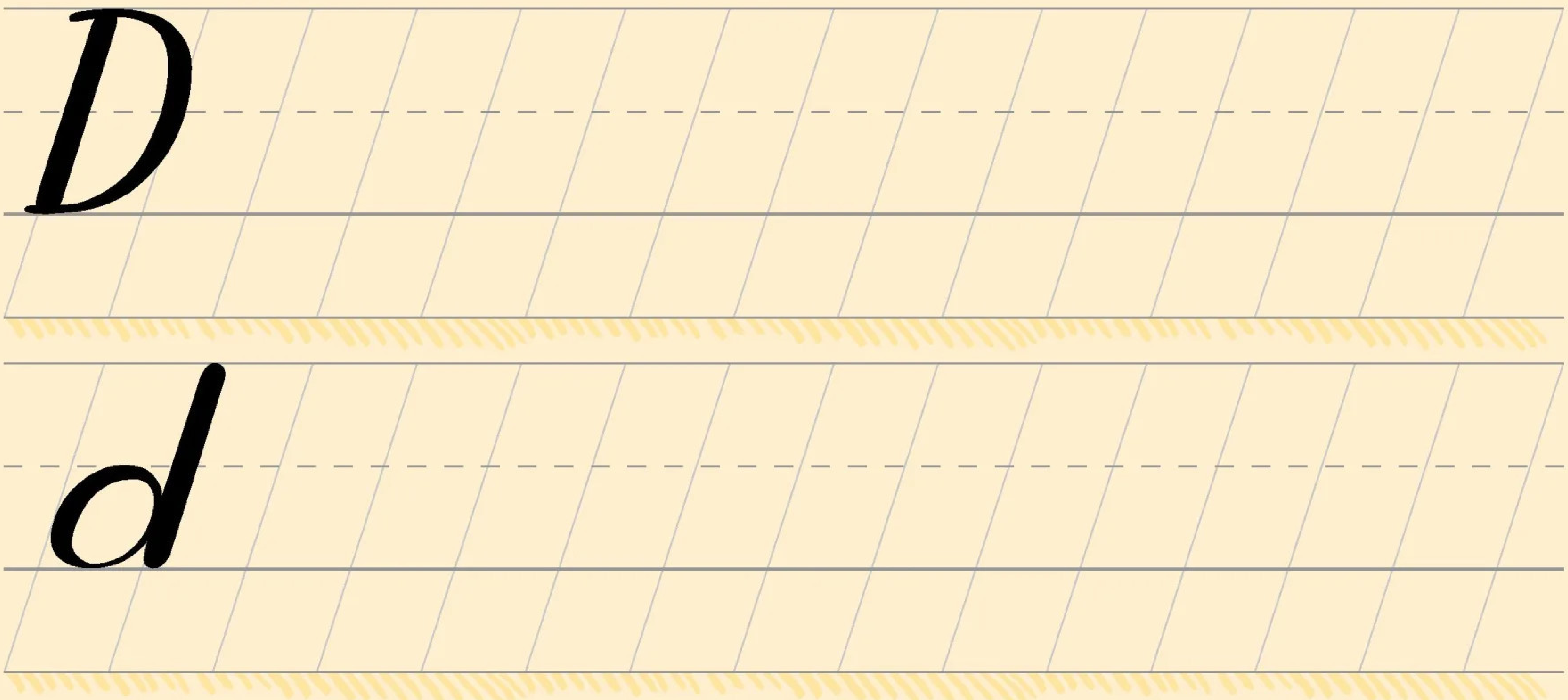
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

de de

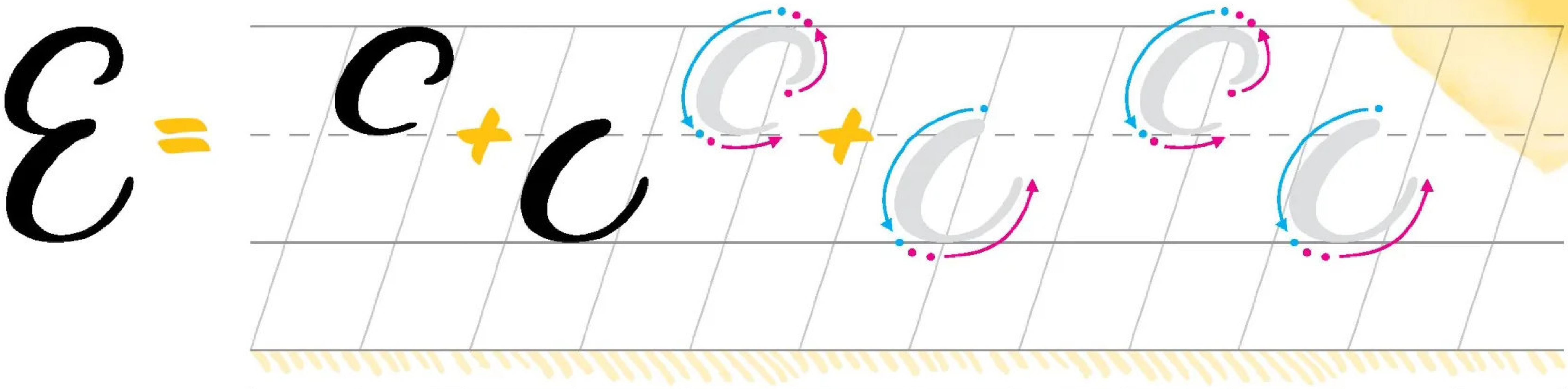
dt dt

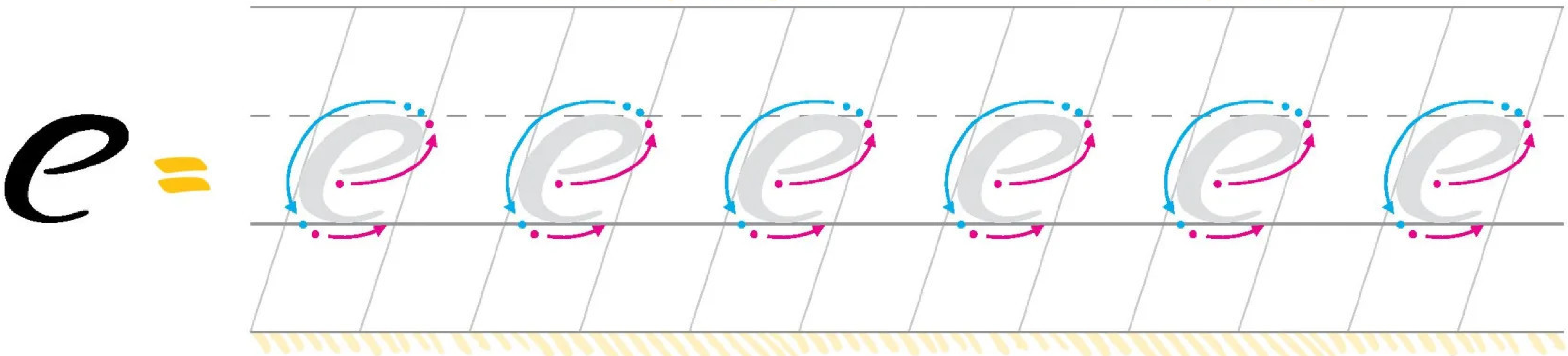
di di

da da

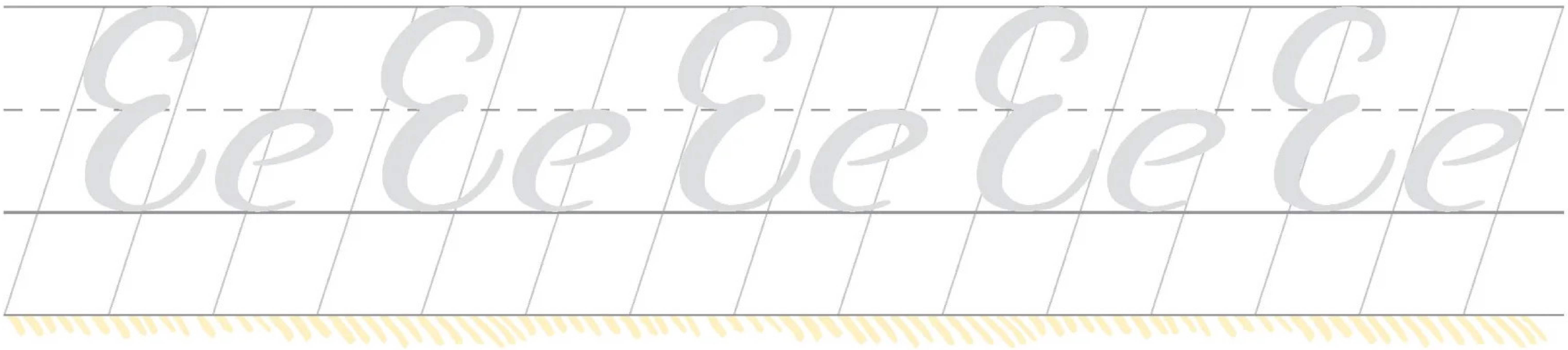
do do

First, practise the *individual strokes* that make up the letter:

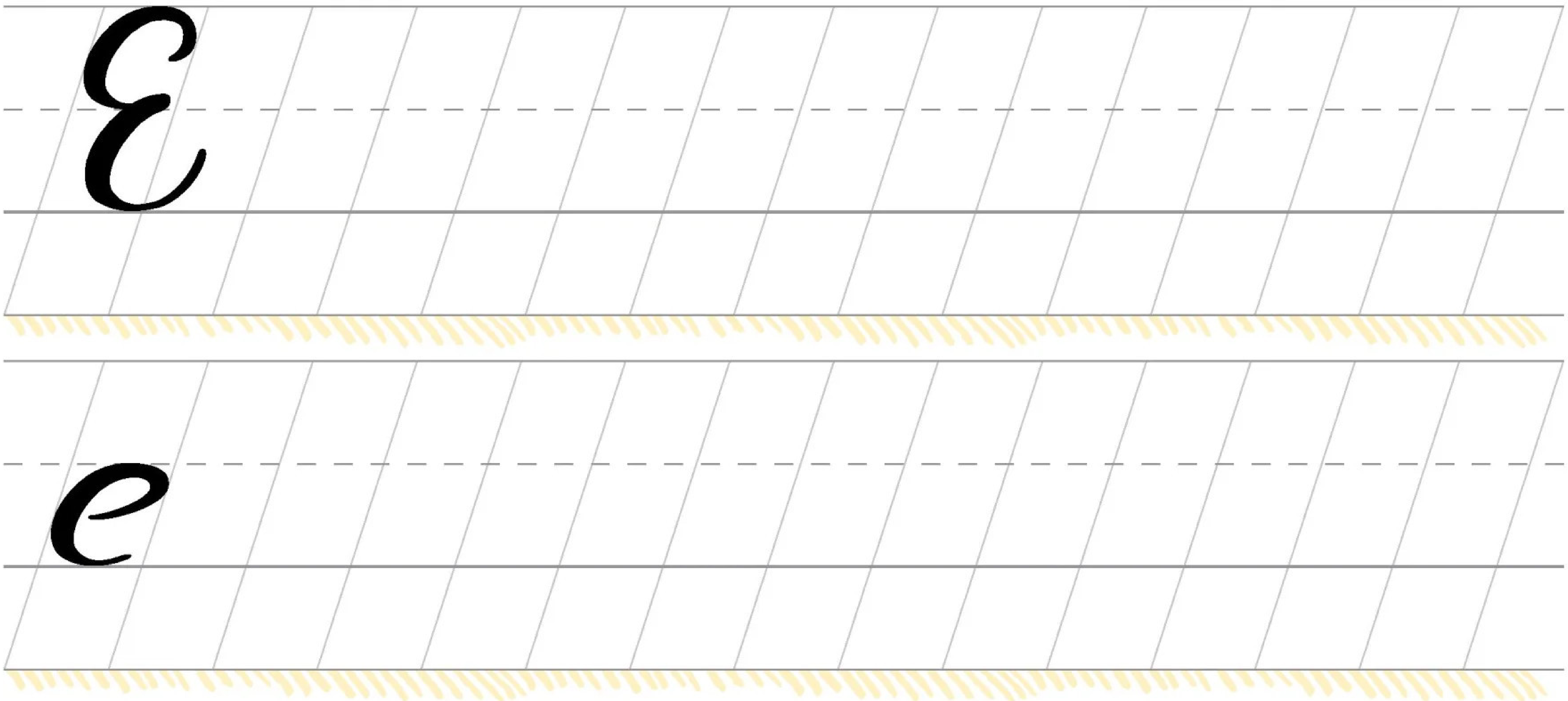




Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

er er

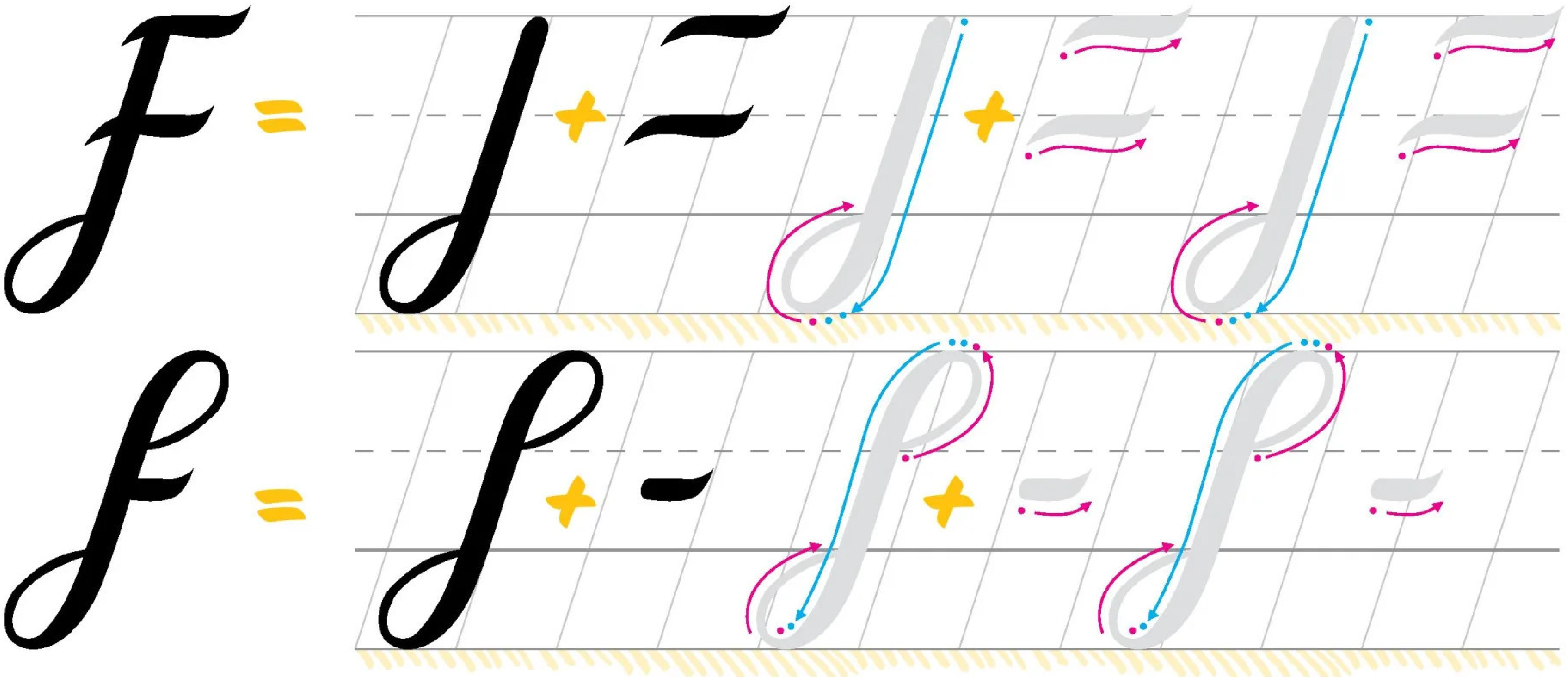
ed ed

es es

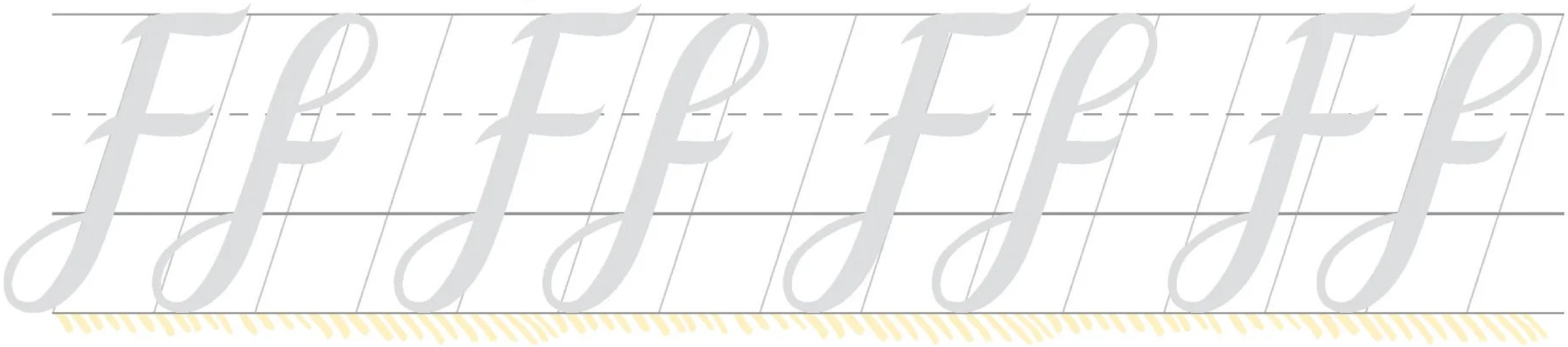
en en

ea ea

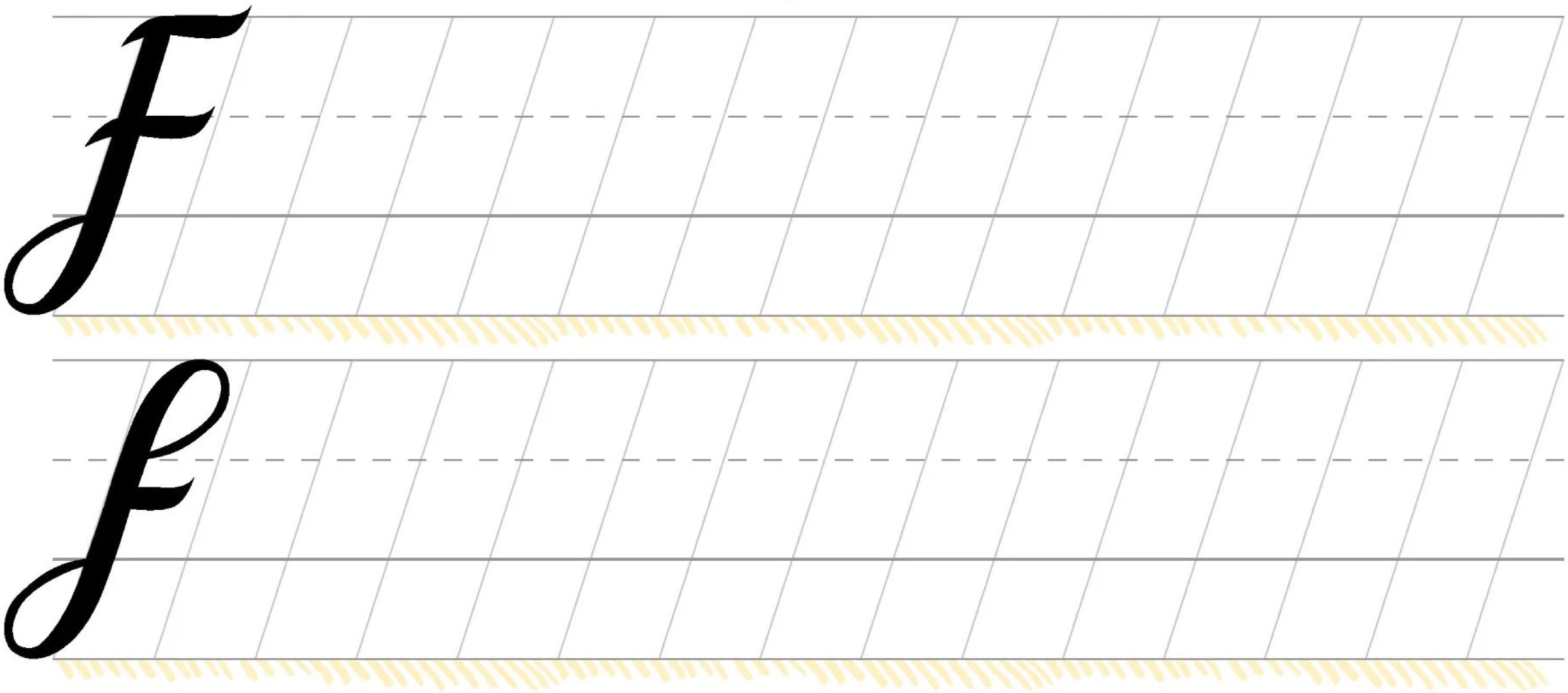
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

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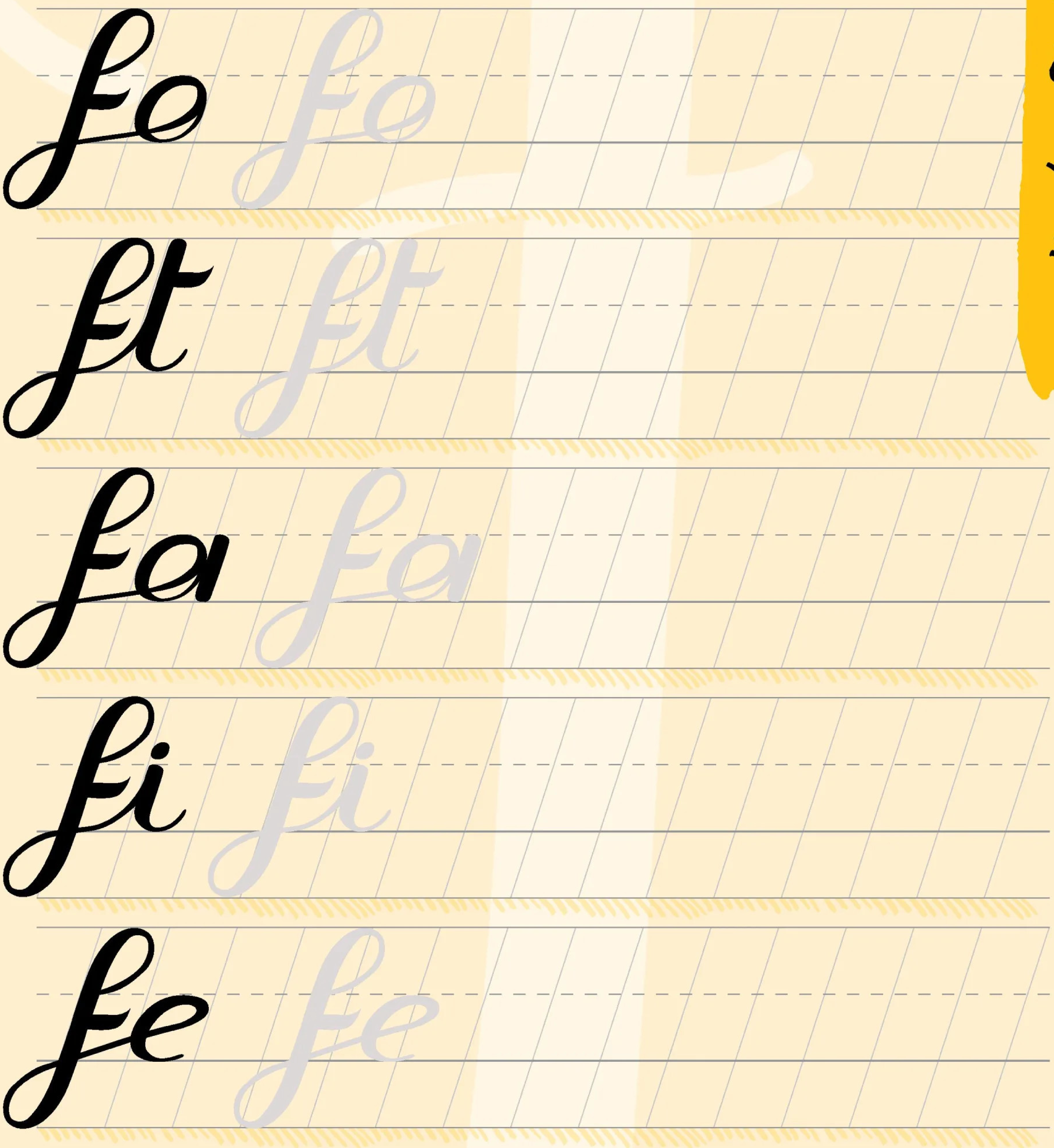
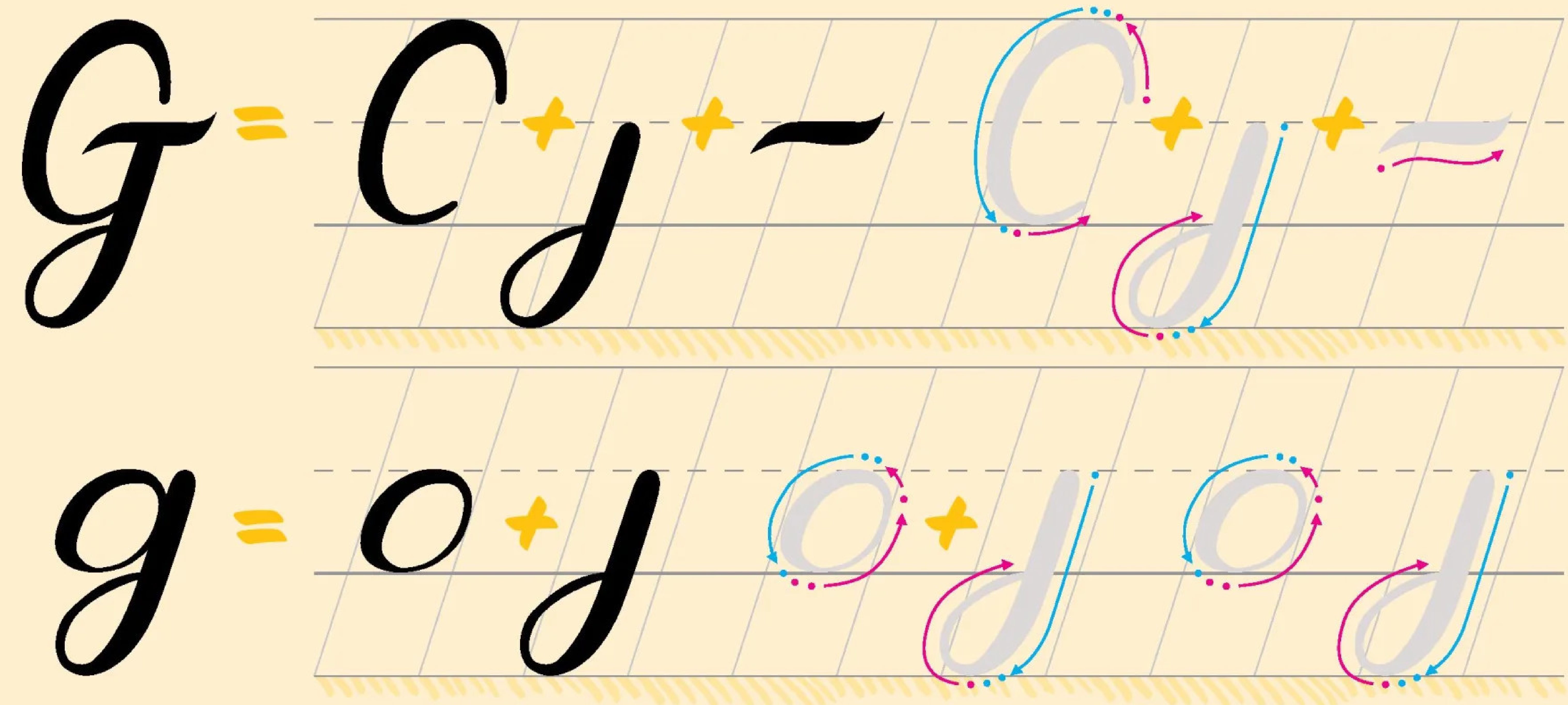
Modern Style

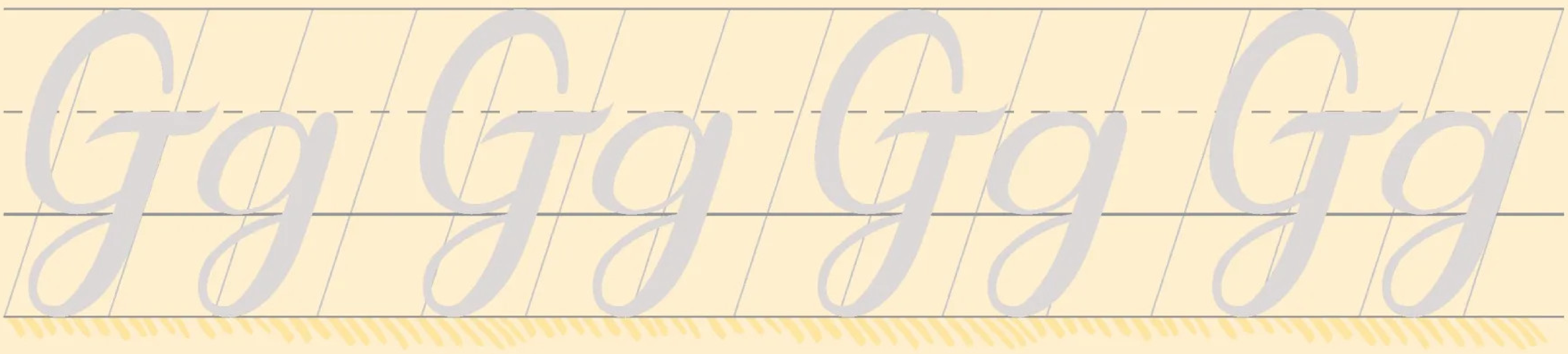

fo fo
ft ft
fa fa
fi fi
fe fe

G

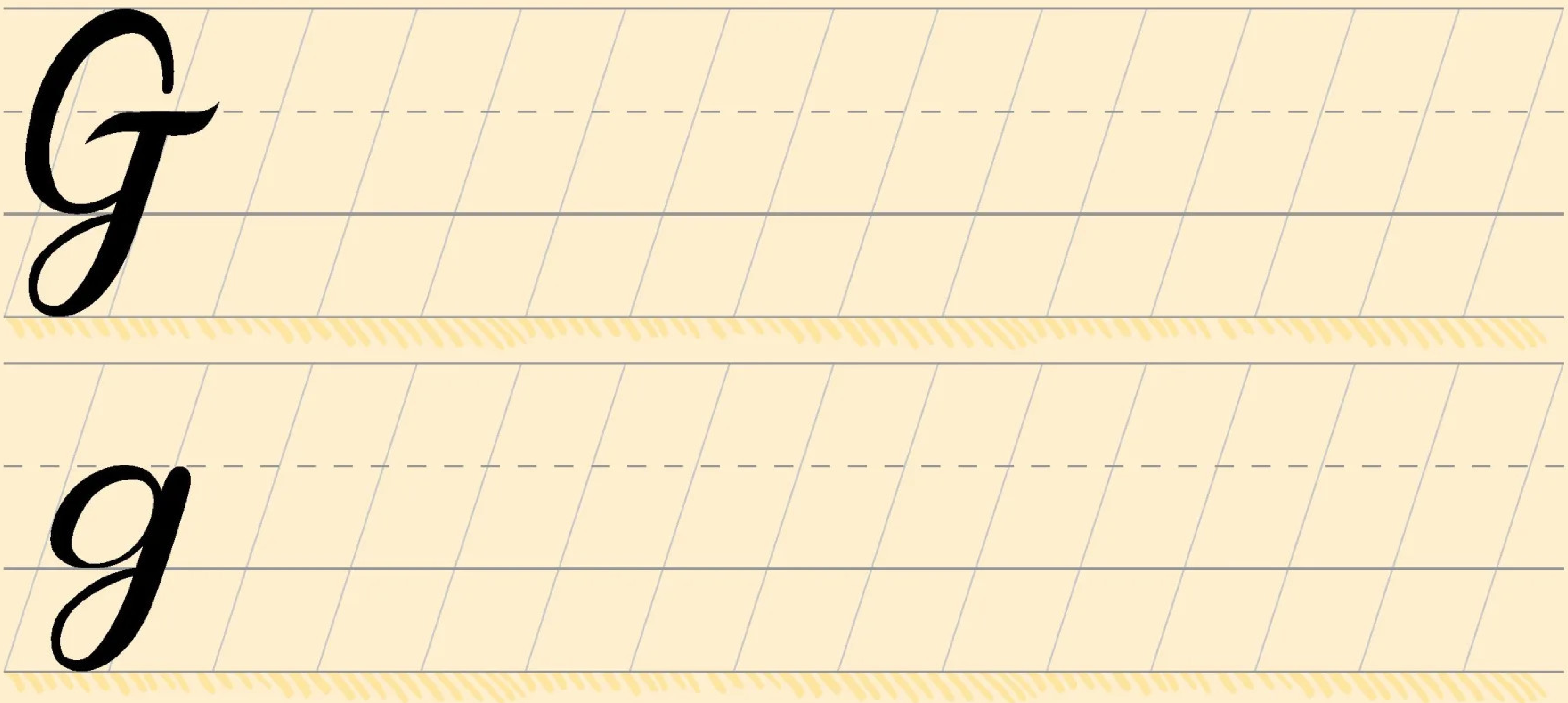
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

gh gh

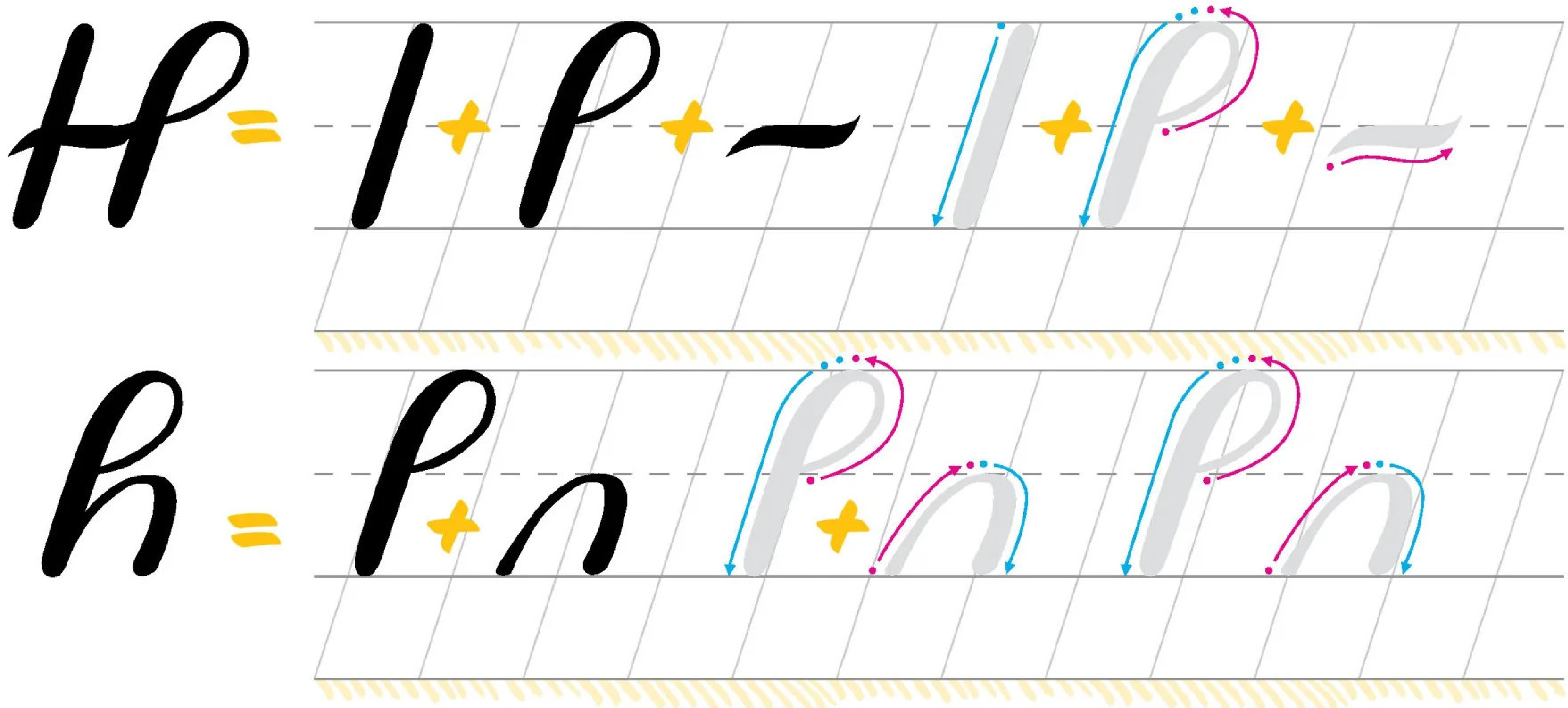
ge ge

ga ga

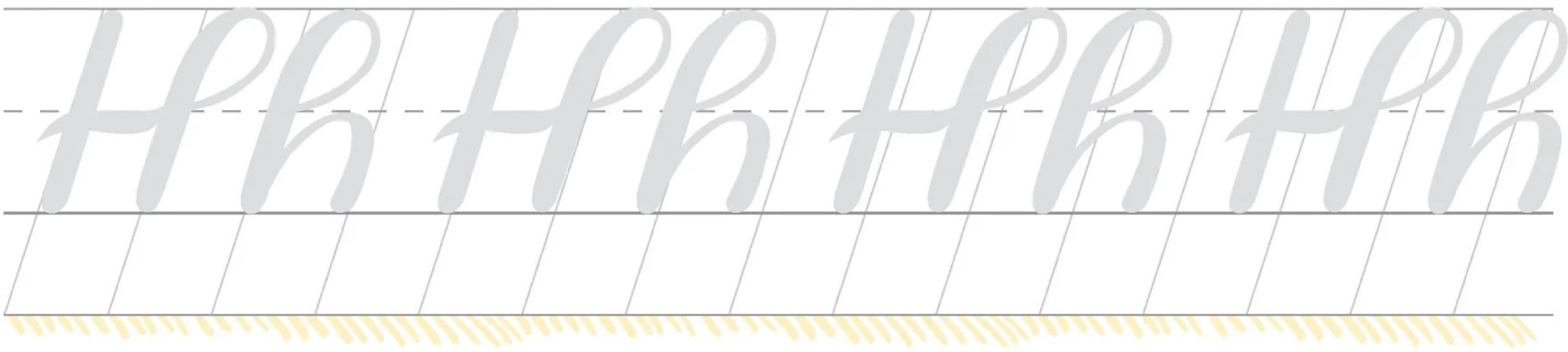
go go

gi gi

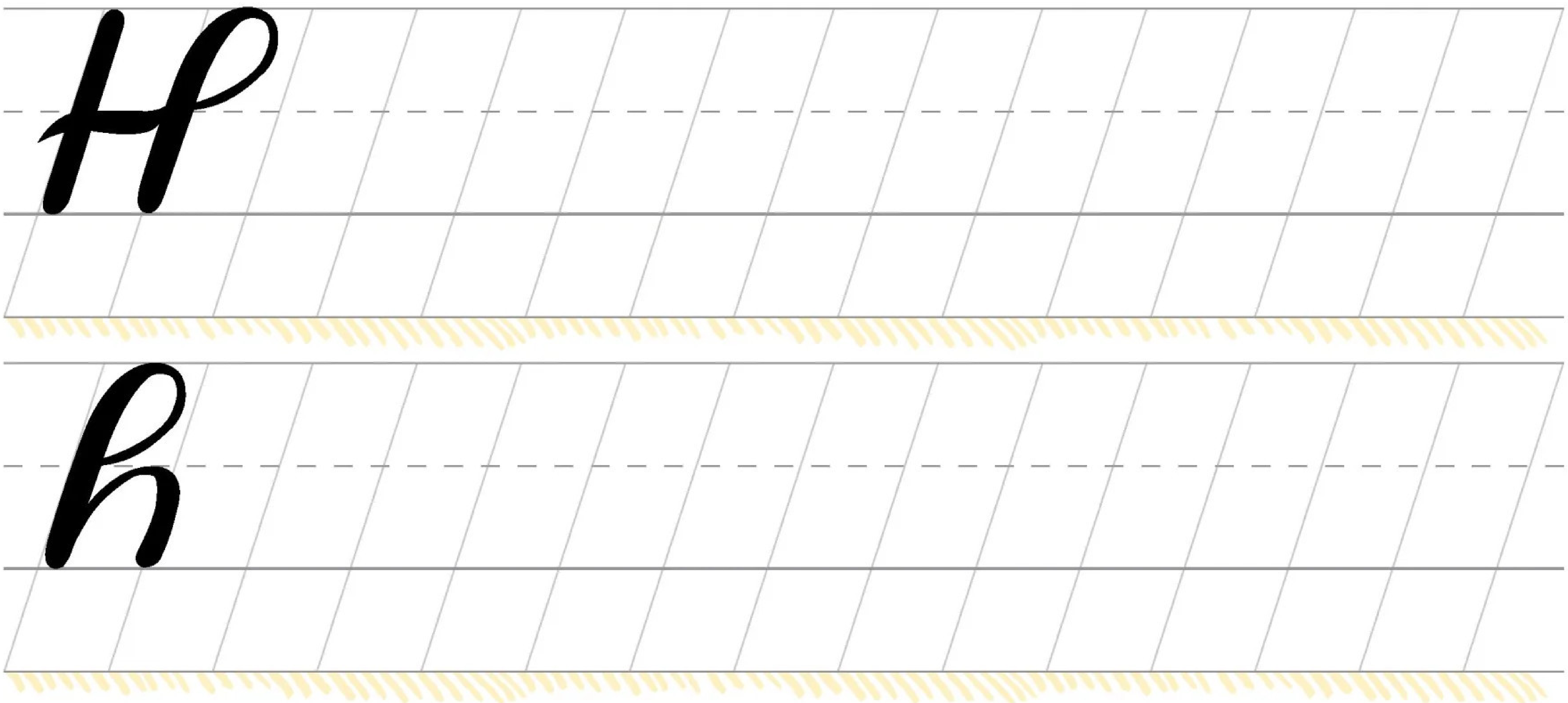
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

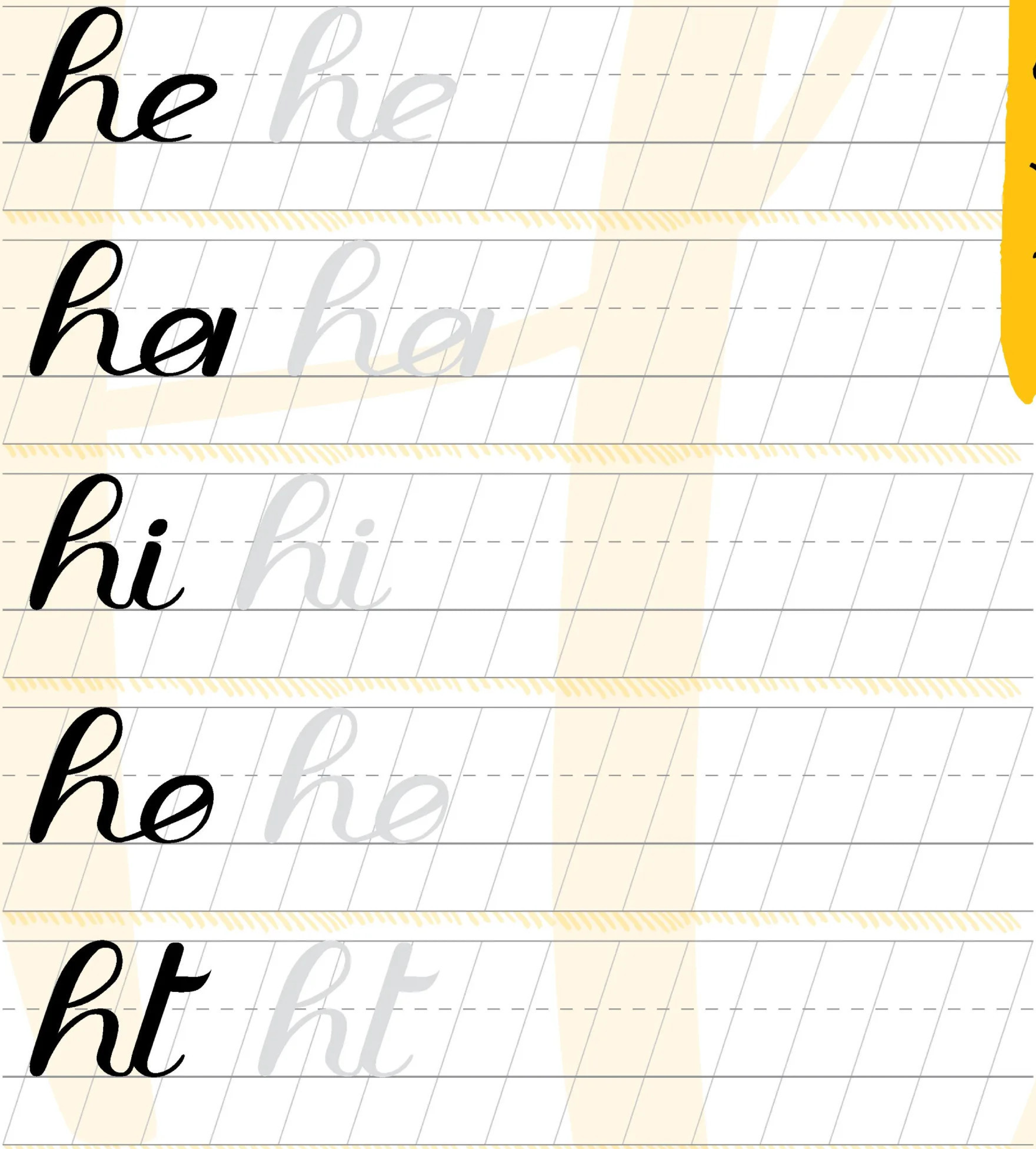


Finally, practise the *letter without guides*:

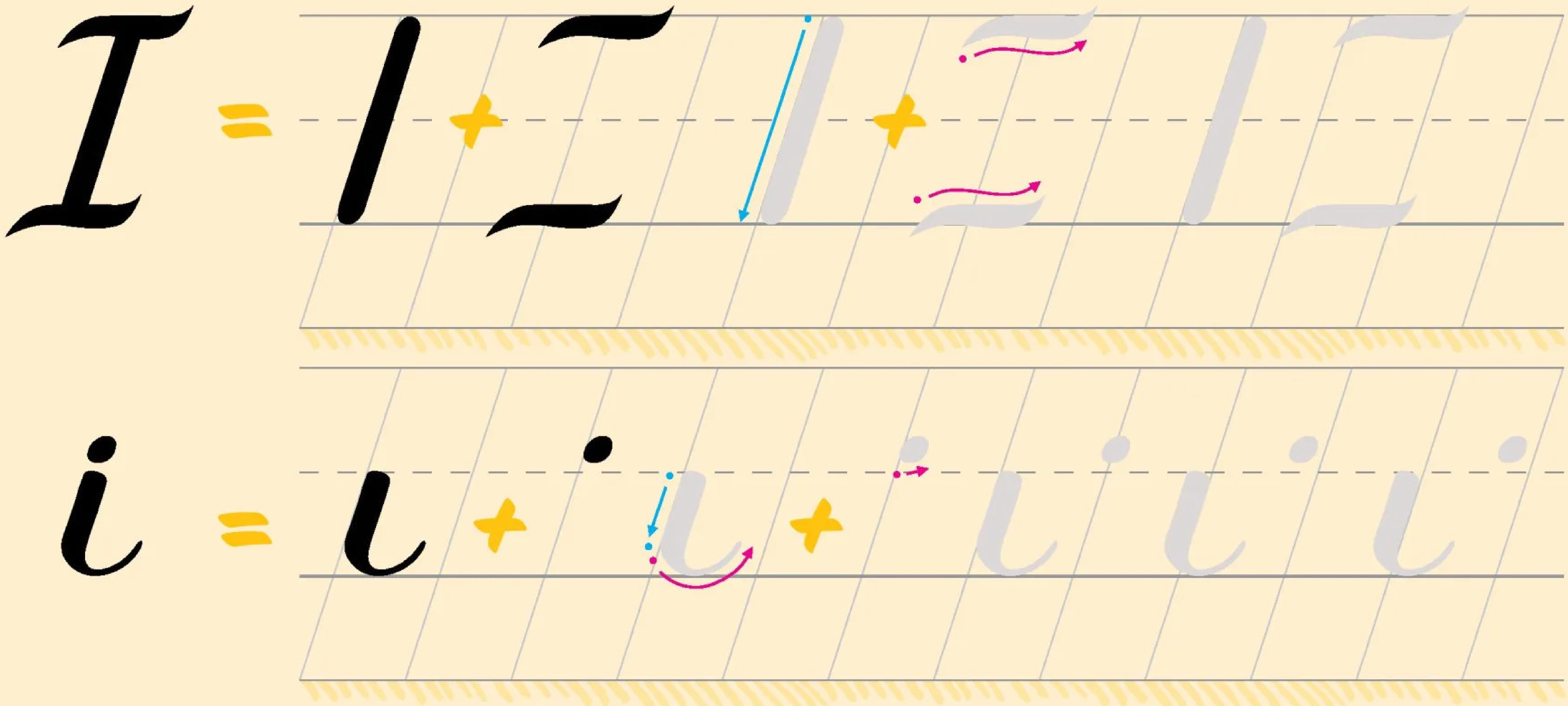


Common Combinations

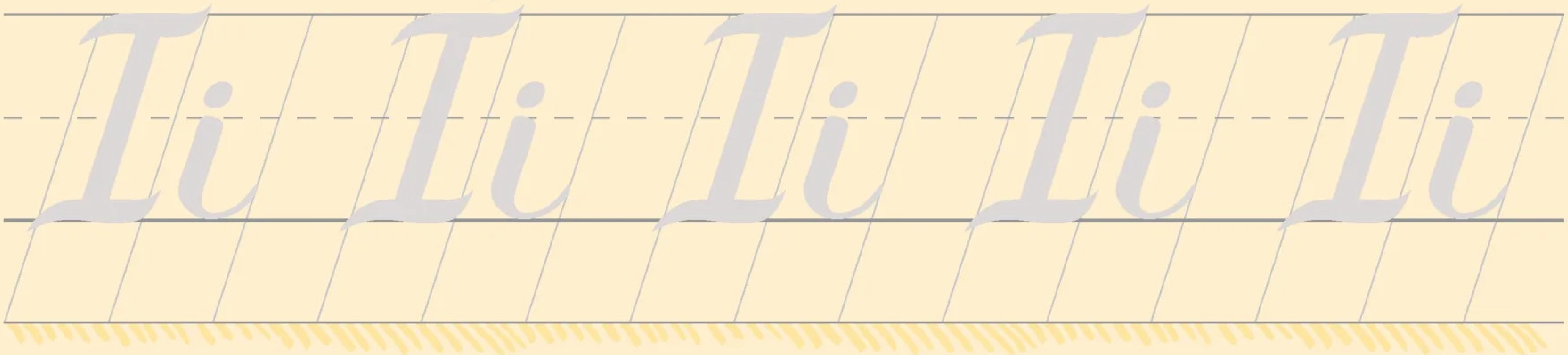
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


he he
ha ha
hi hi
ho ho
ht ht

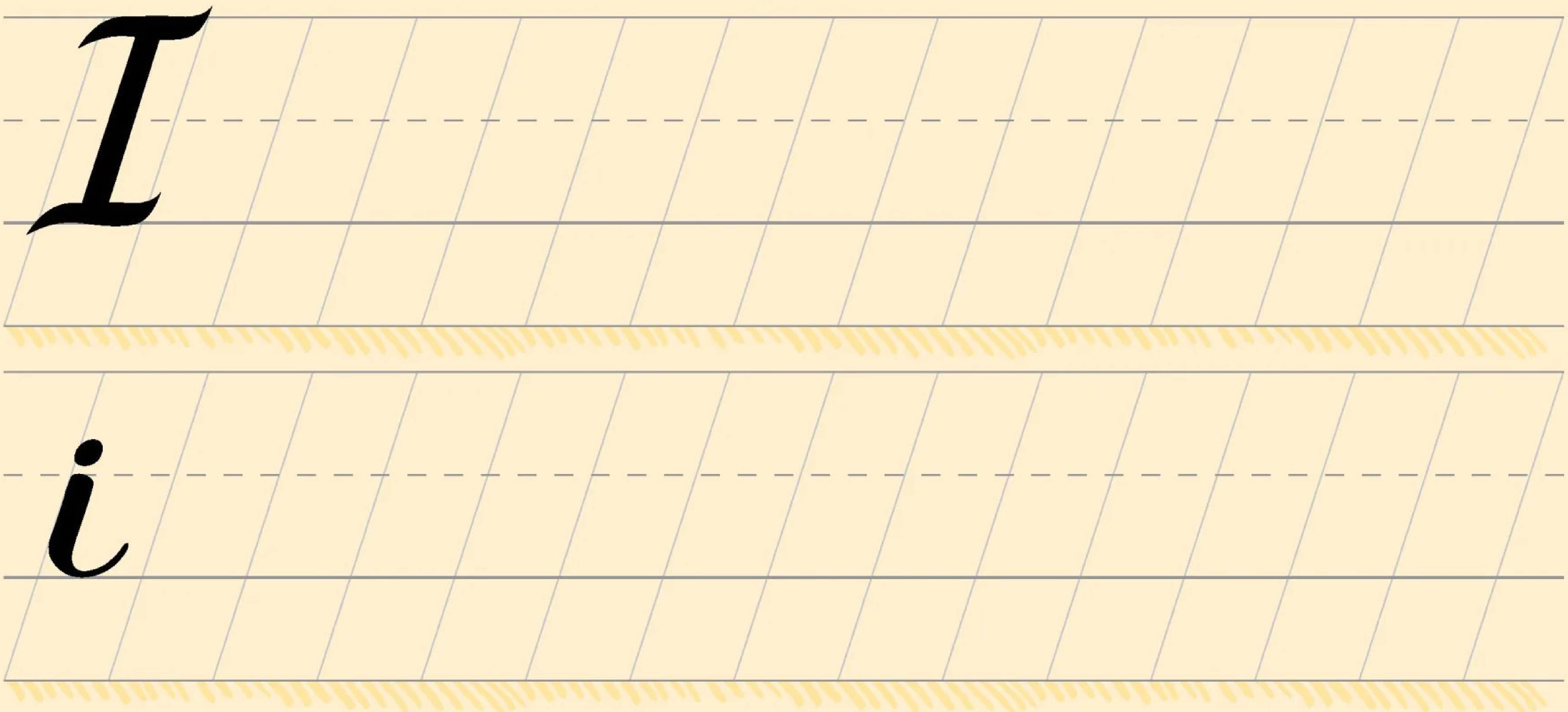
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

in in

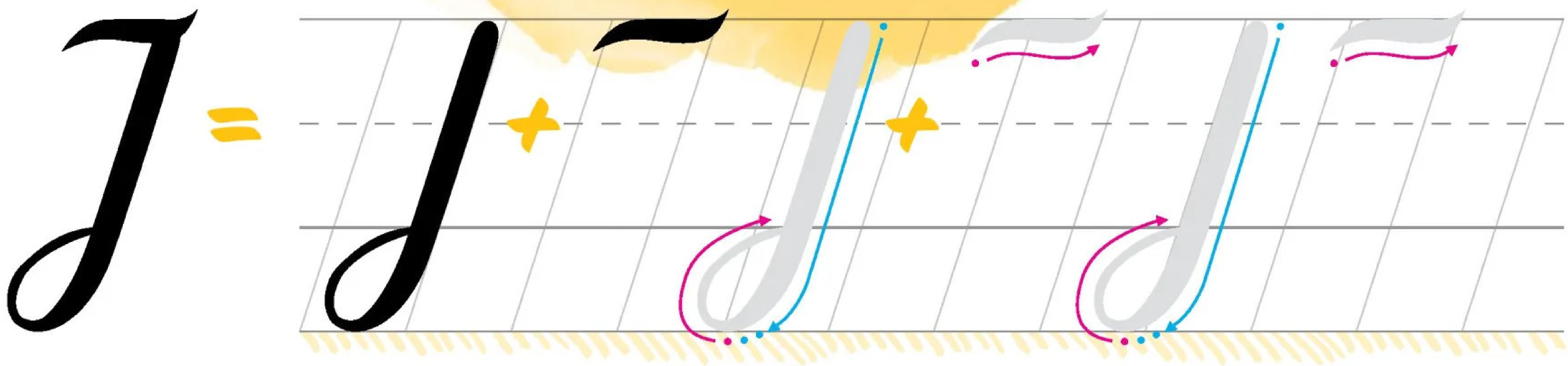
it it

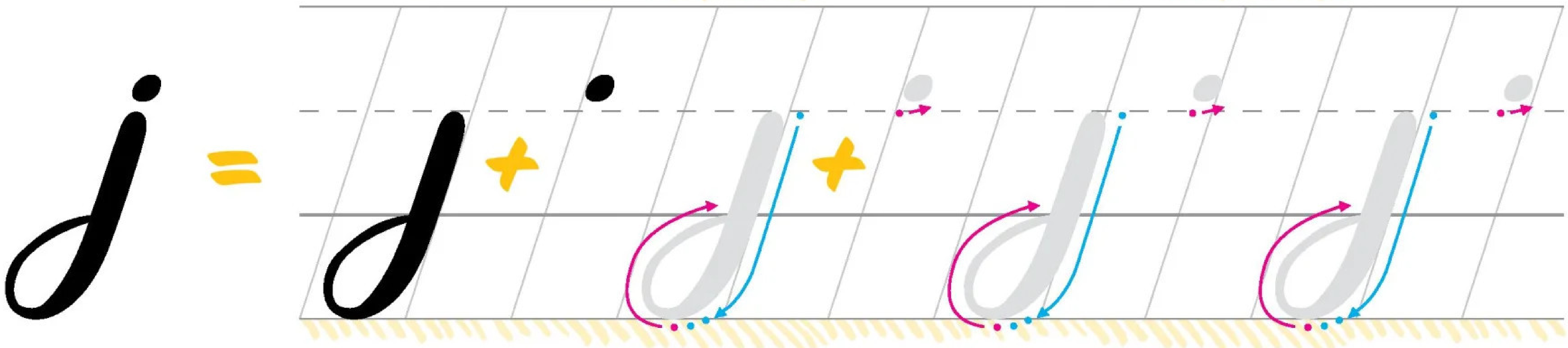
is is

im im

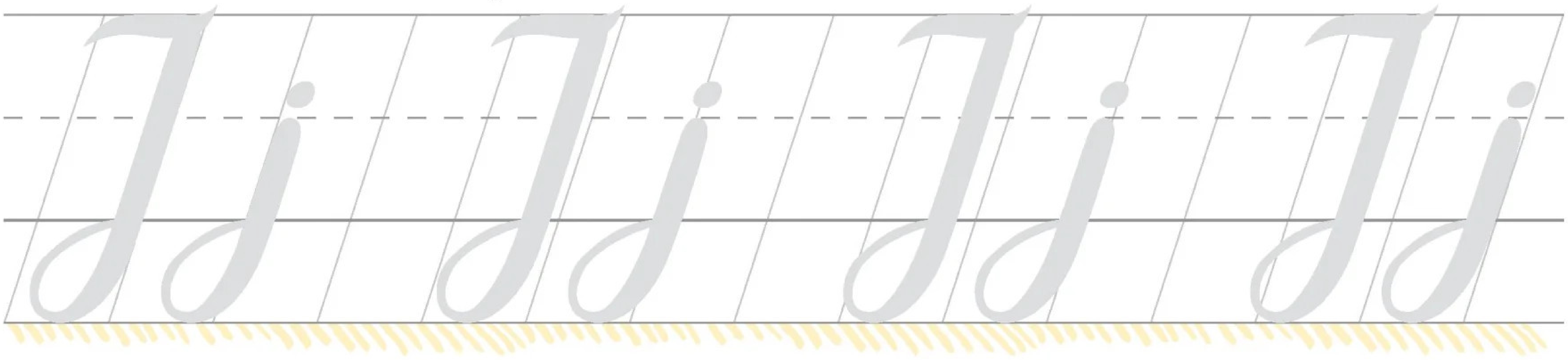
il il

First, practise the *individual strokes* that make up the letter:

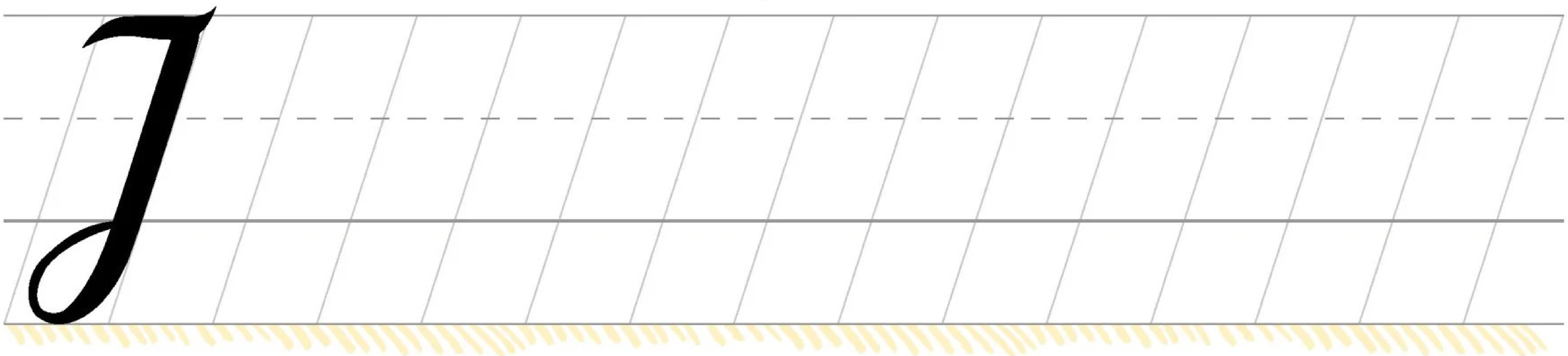


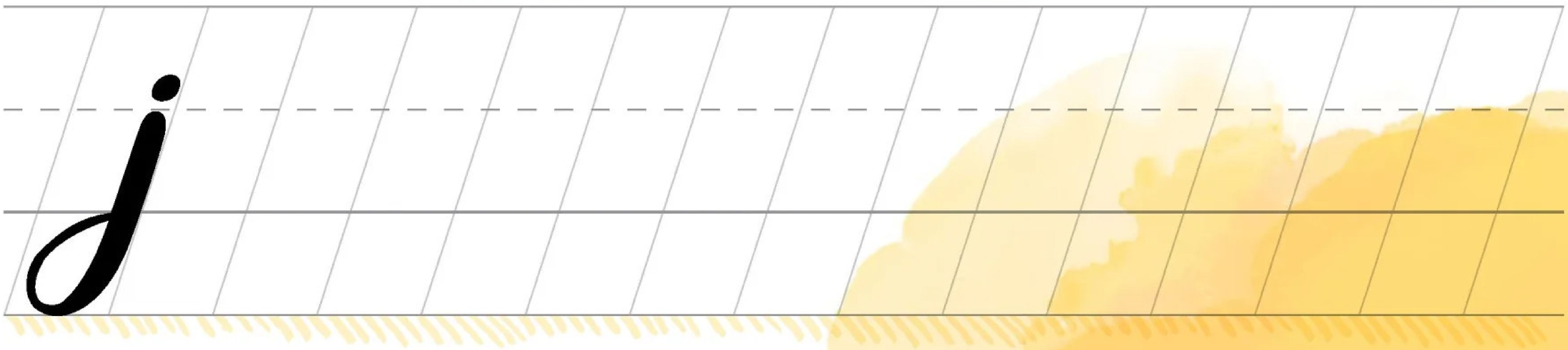


Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:





Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ju ju

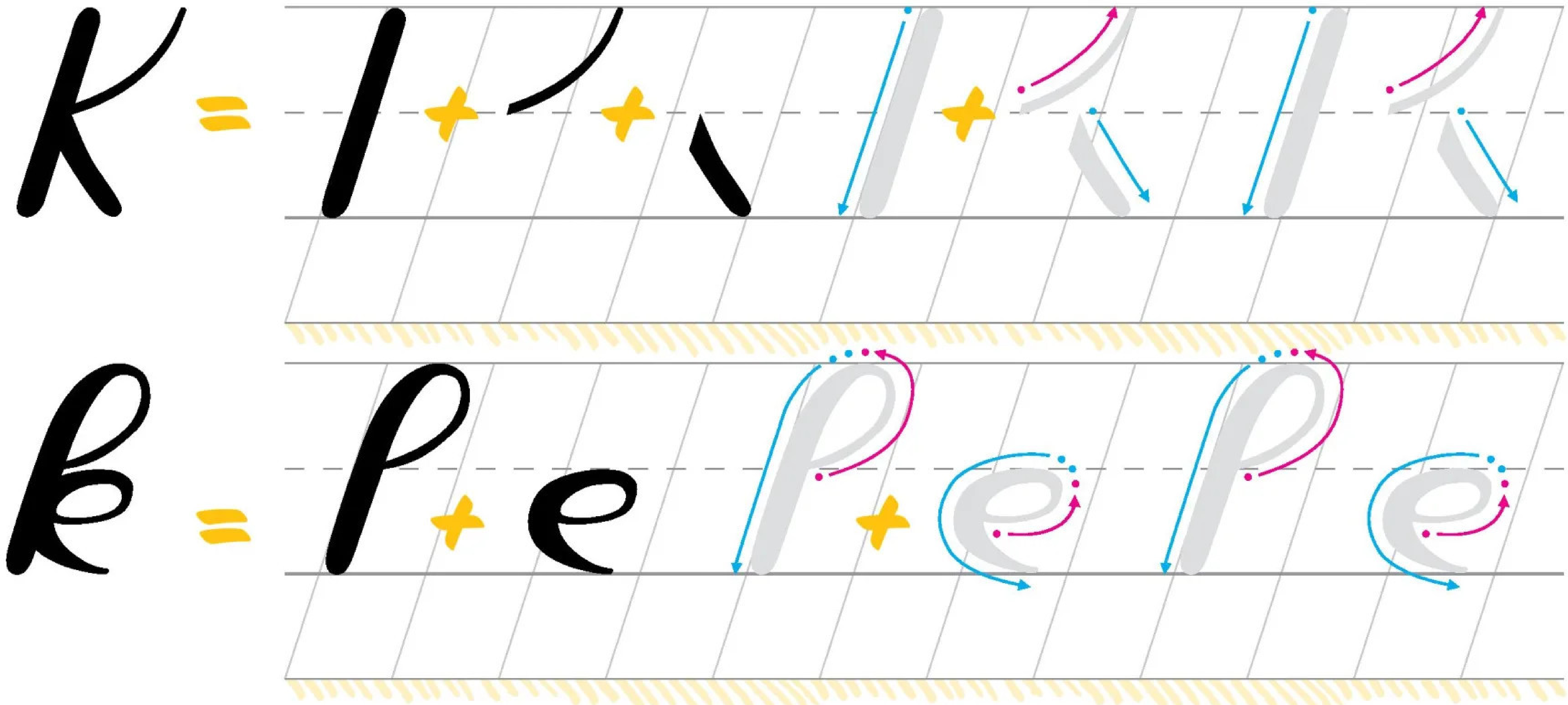
jo jo

ji ji

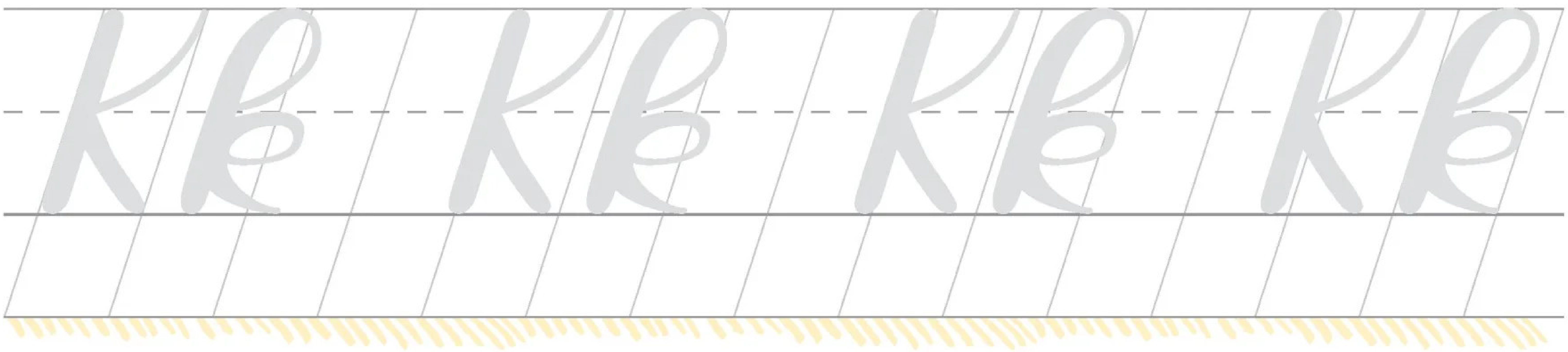
je je

ja ja

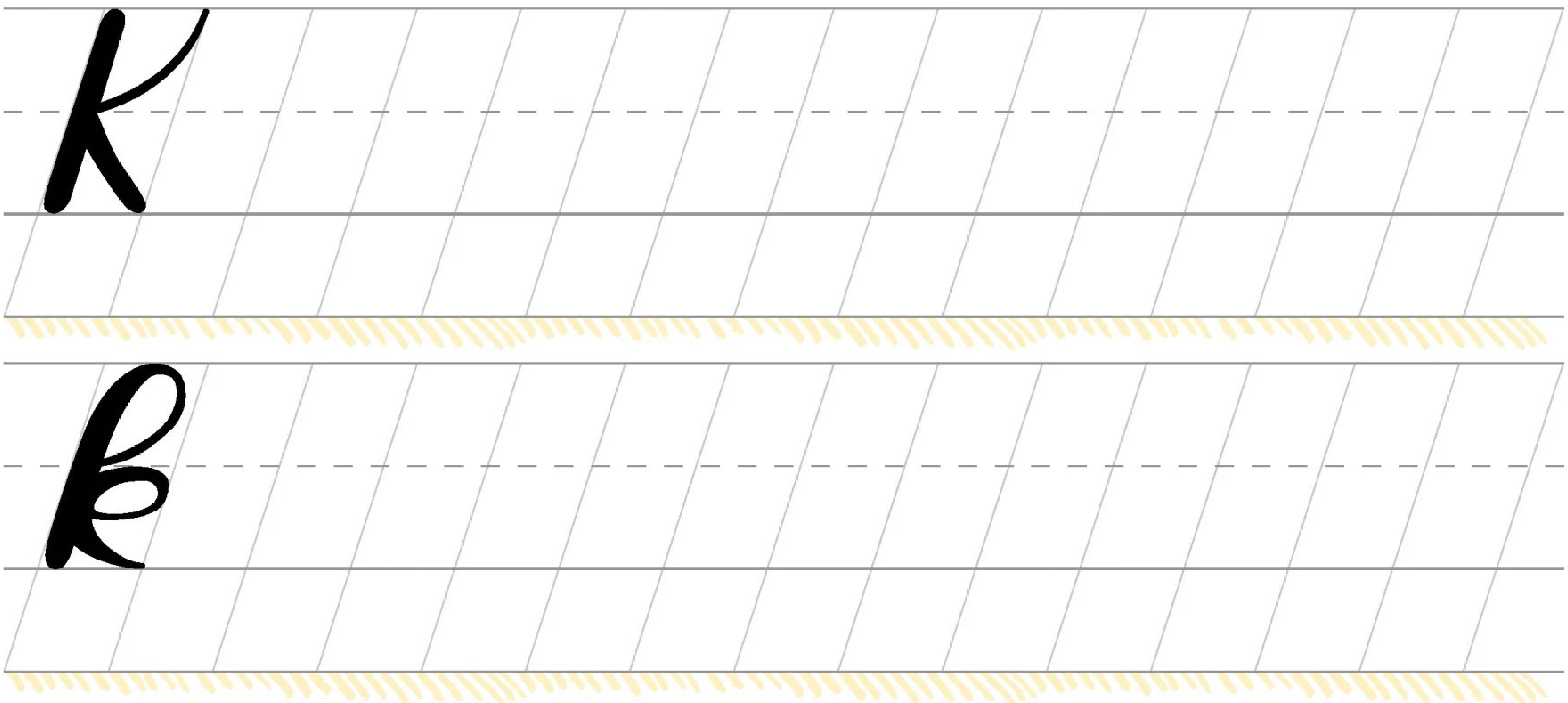
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ke ke

ki ki

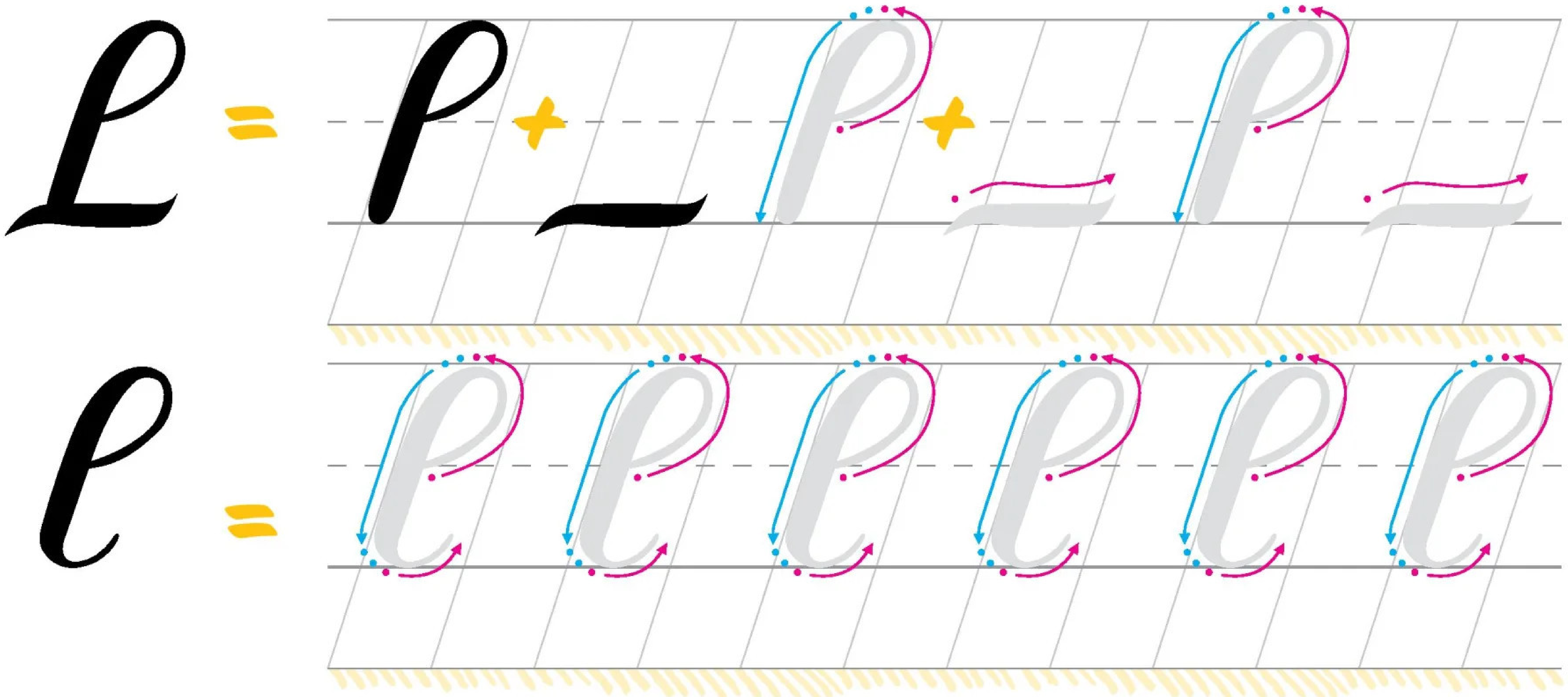
kn kn

ka ka

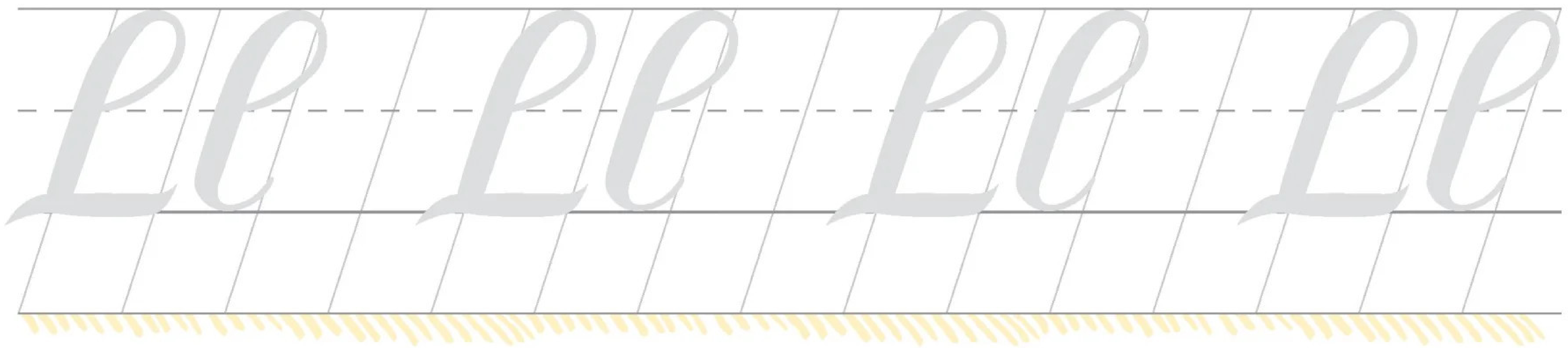
ks ks

L

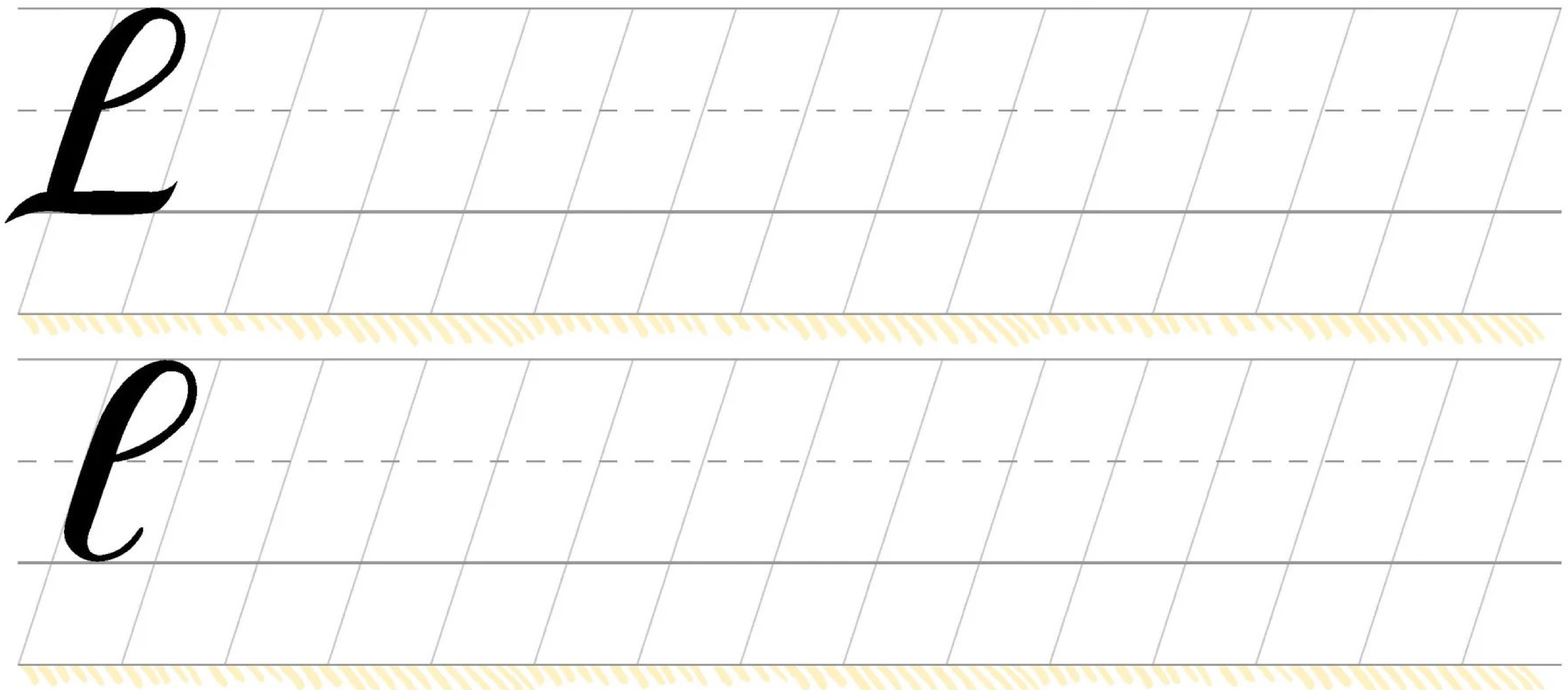
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

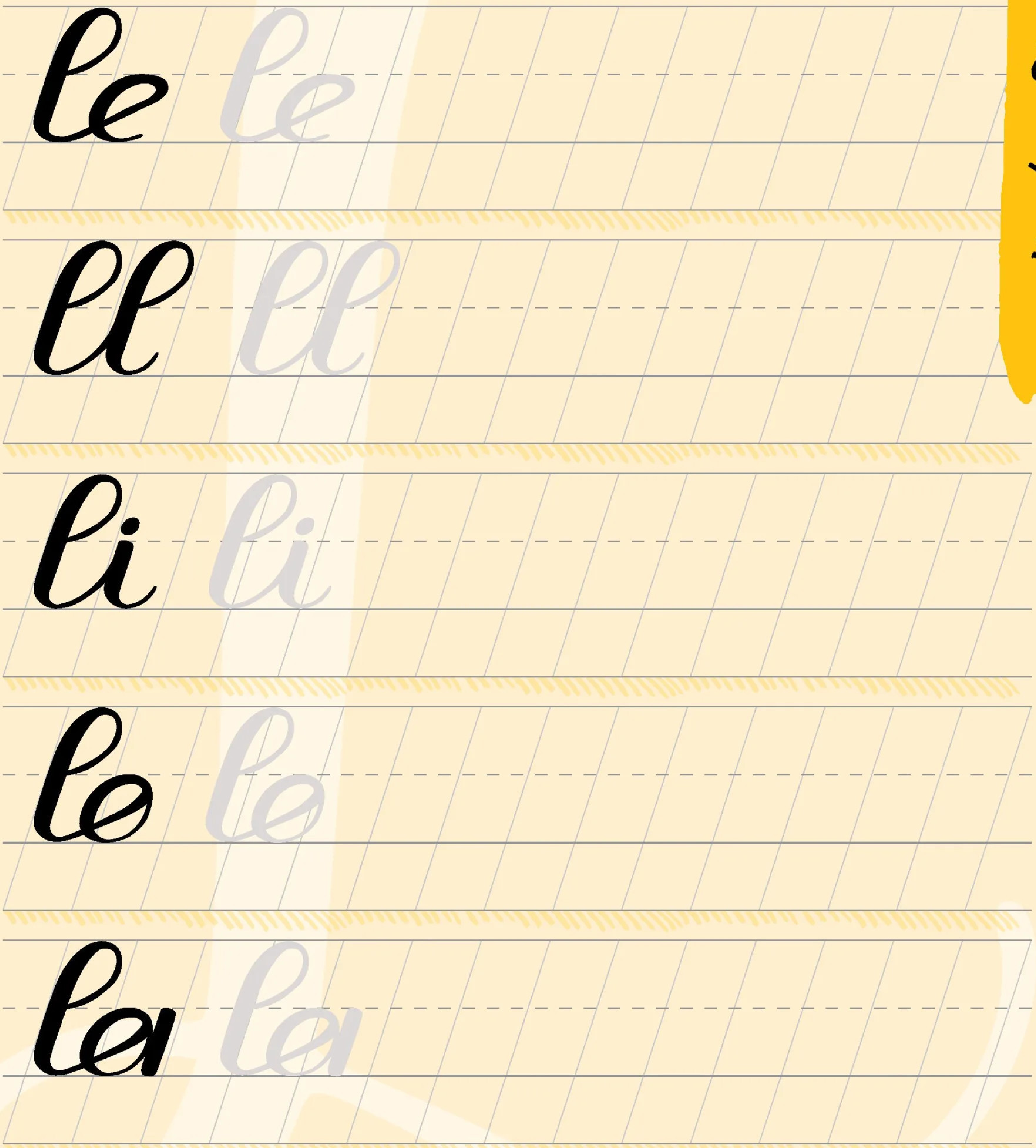


Finally, practise the *letter without guides*:

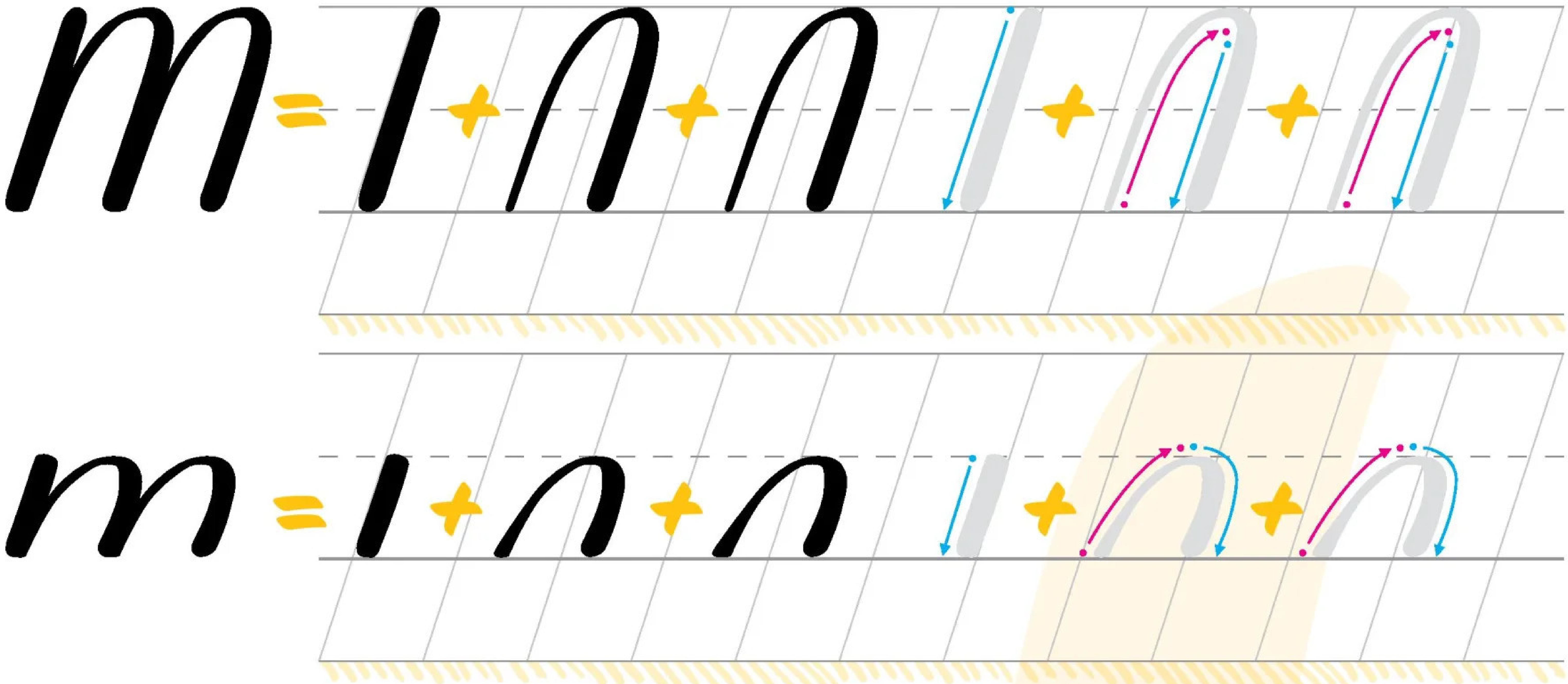


Common Combinations

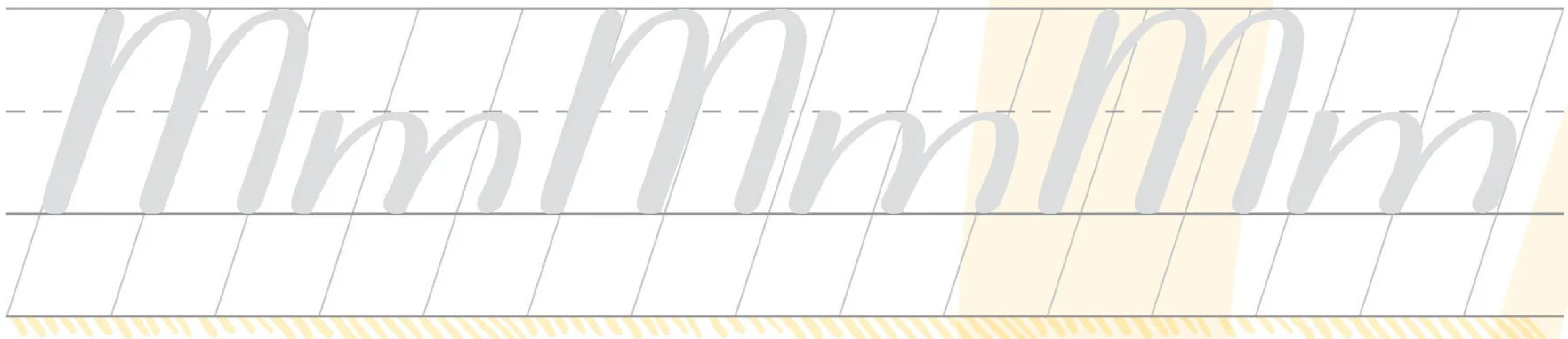
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


le le
ll ll
li li
lo lo
la la

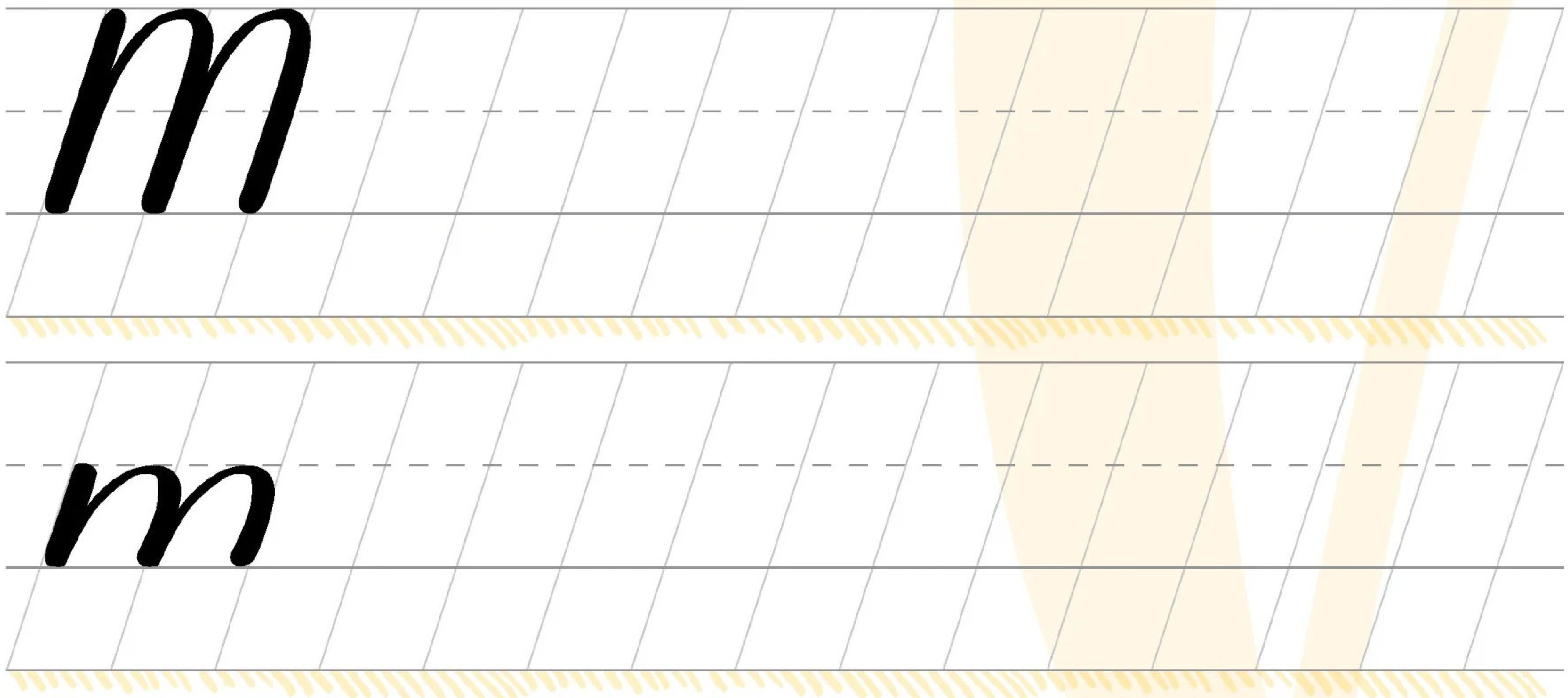
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

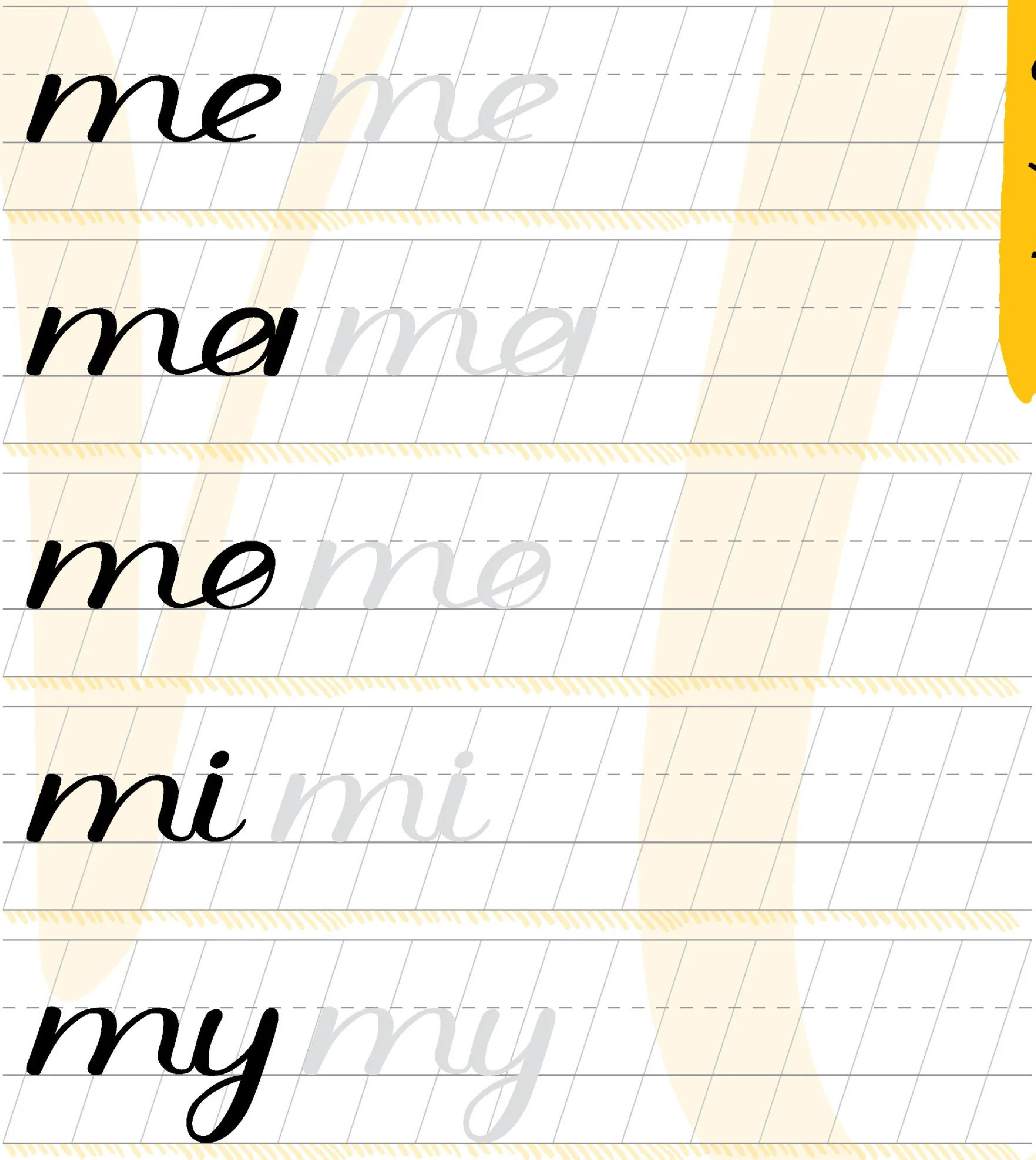


Finally, practise the *letter without guides*:

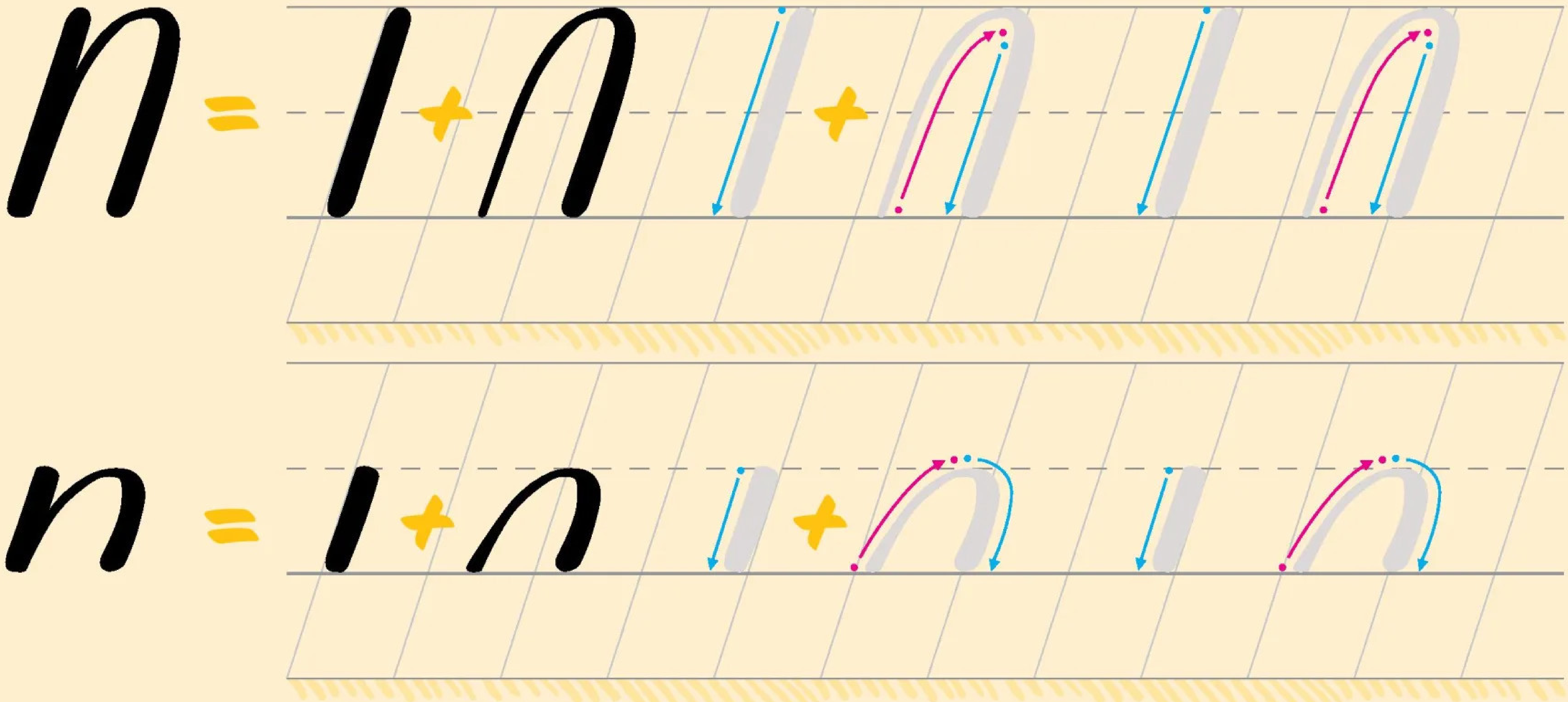


Common Combinations

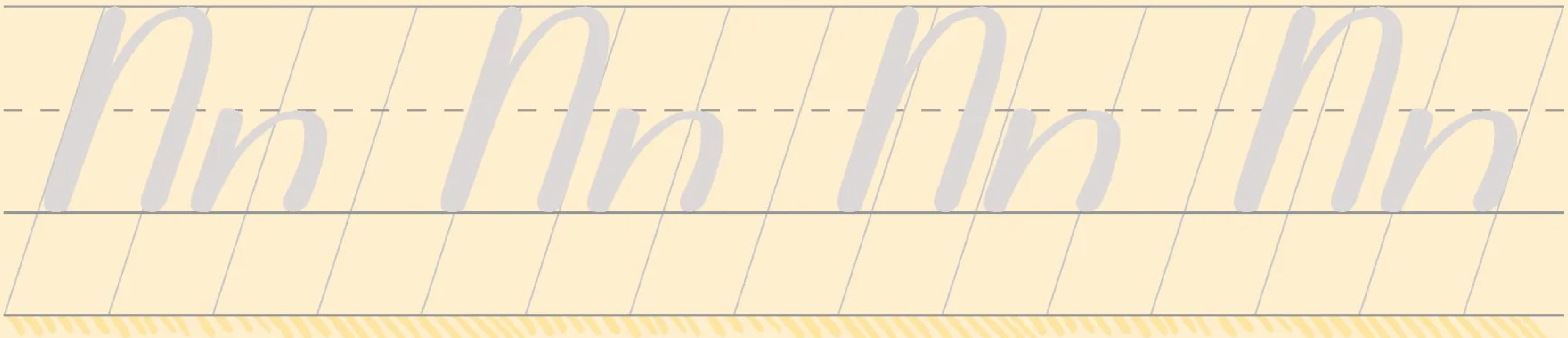
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


me me
ma ma
me me
mi mi
my my

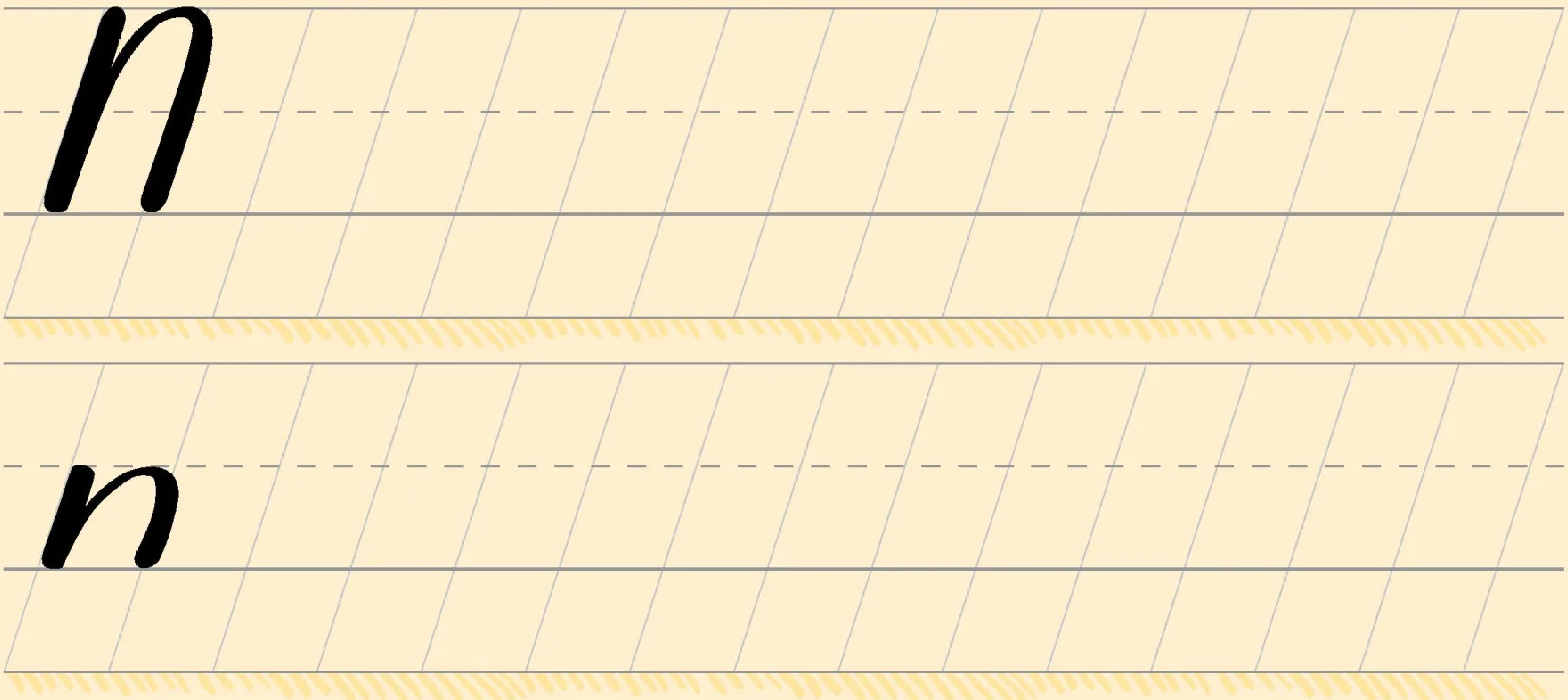
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



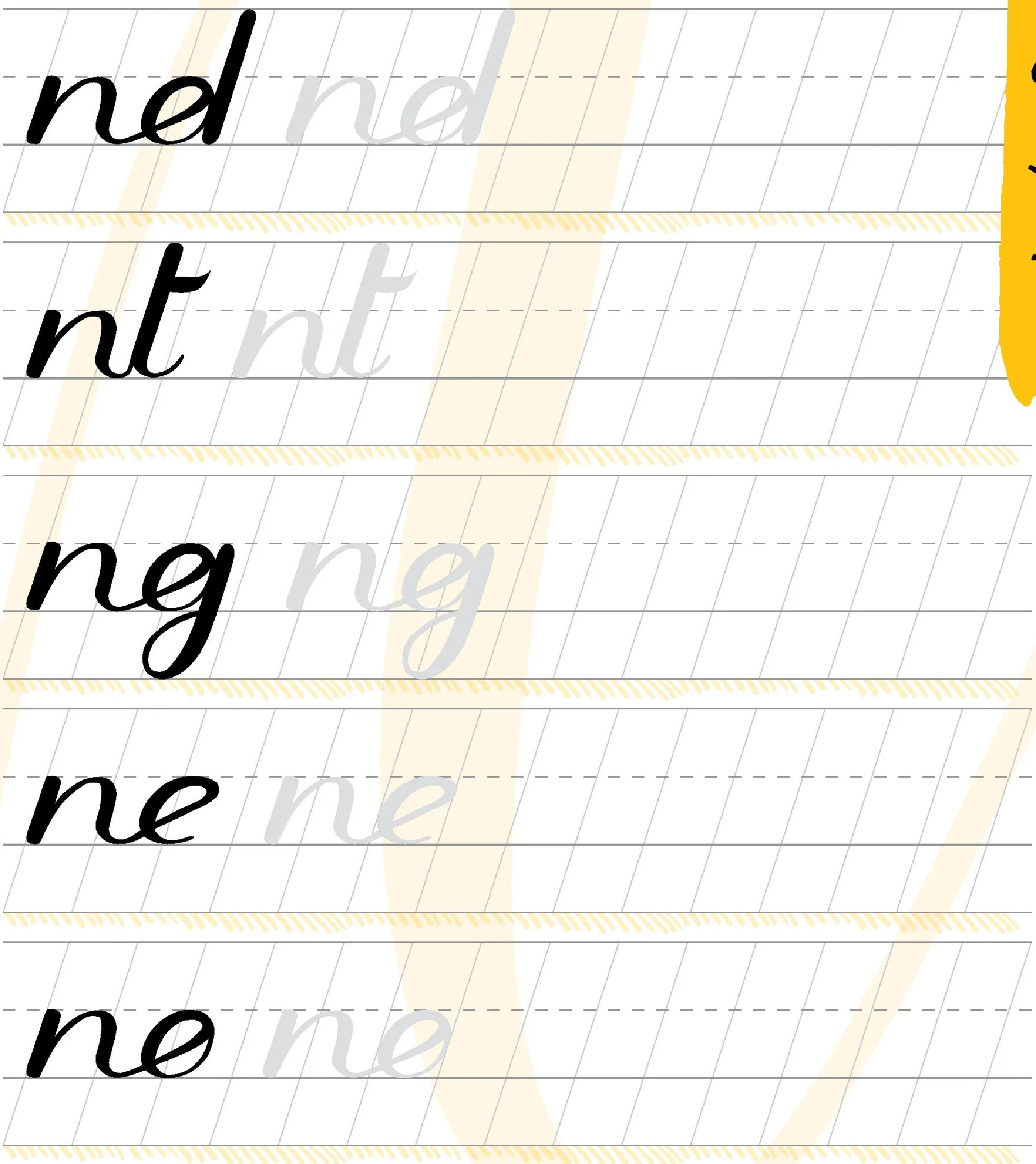
Finally, practise the *letter without guides*:



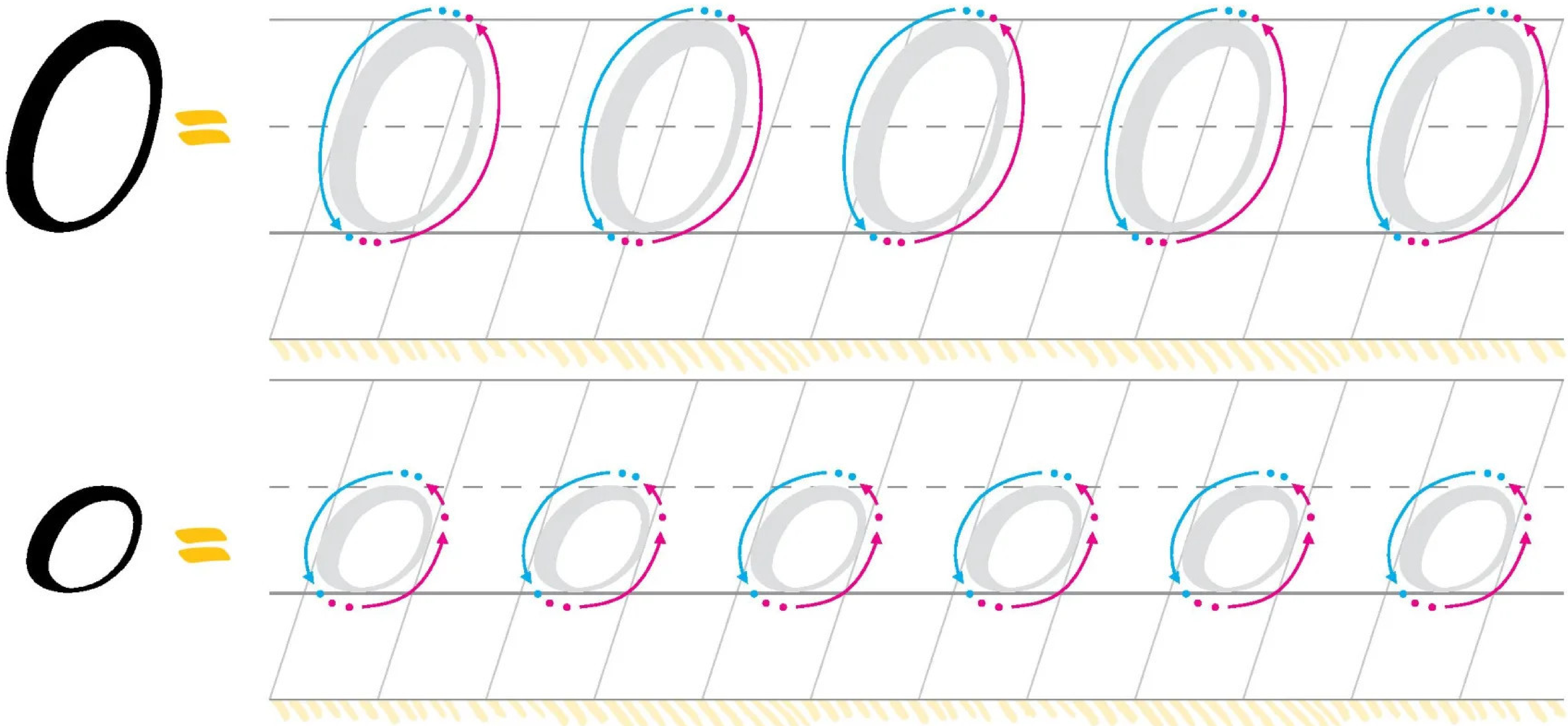
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

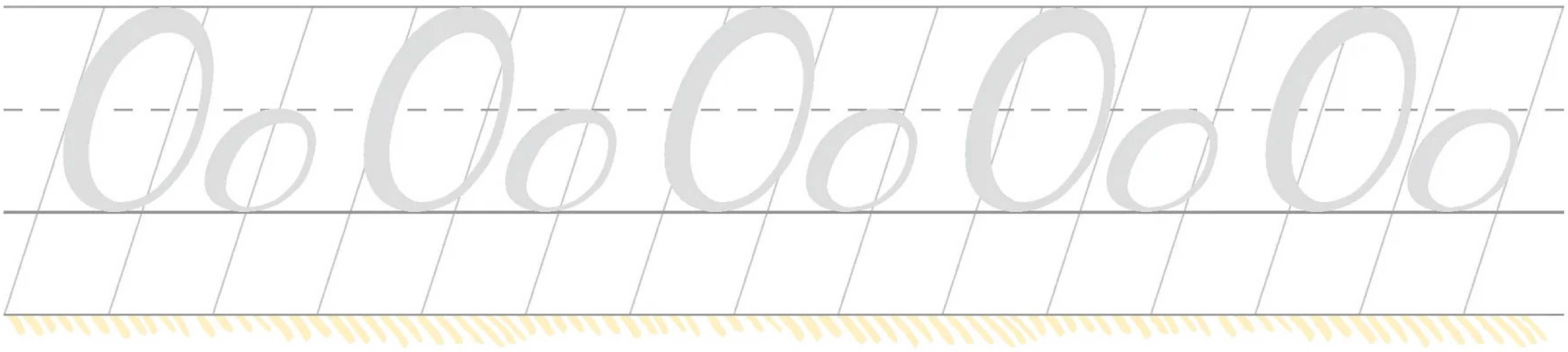
Modern Style


nd nd
nt nt
ng ng
ne ne
ne ne

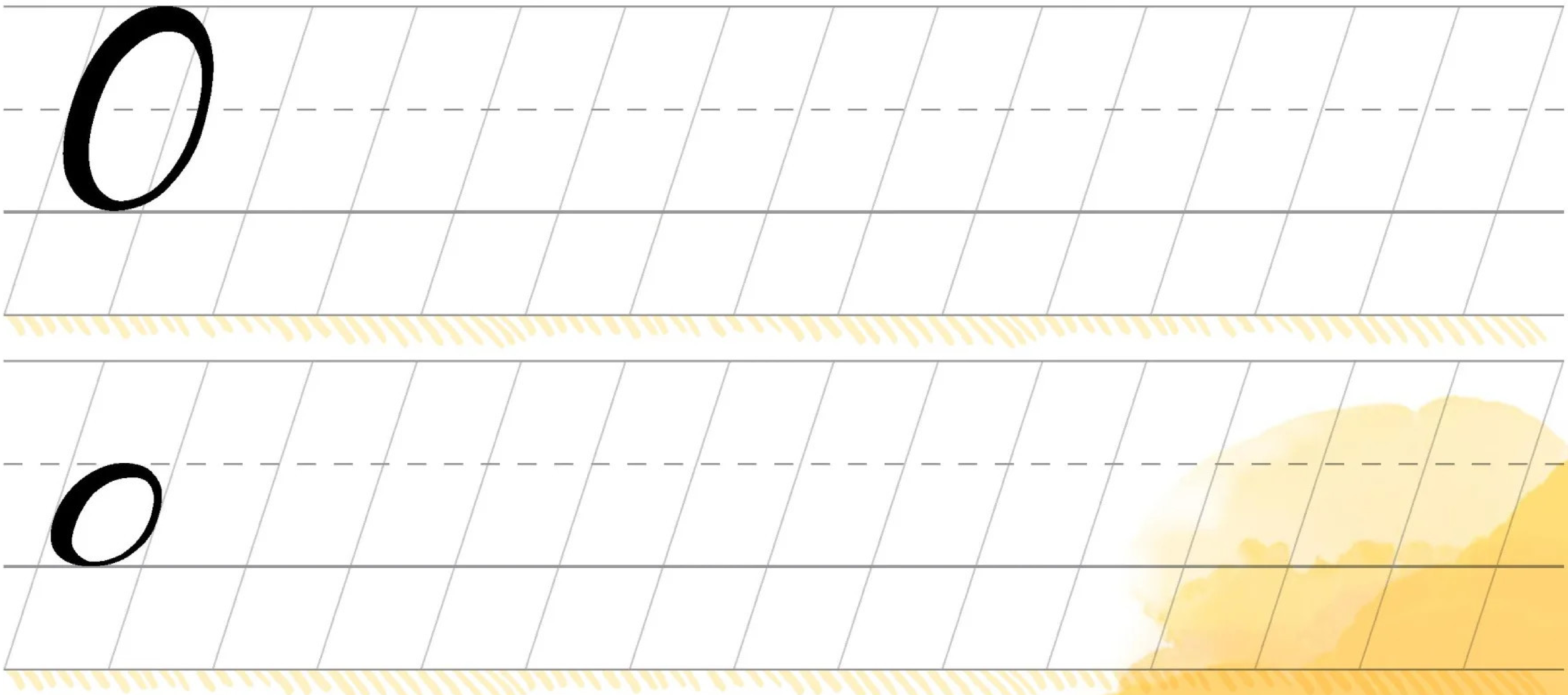
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



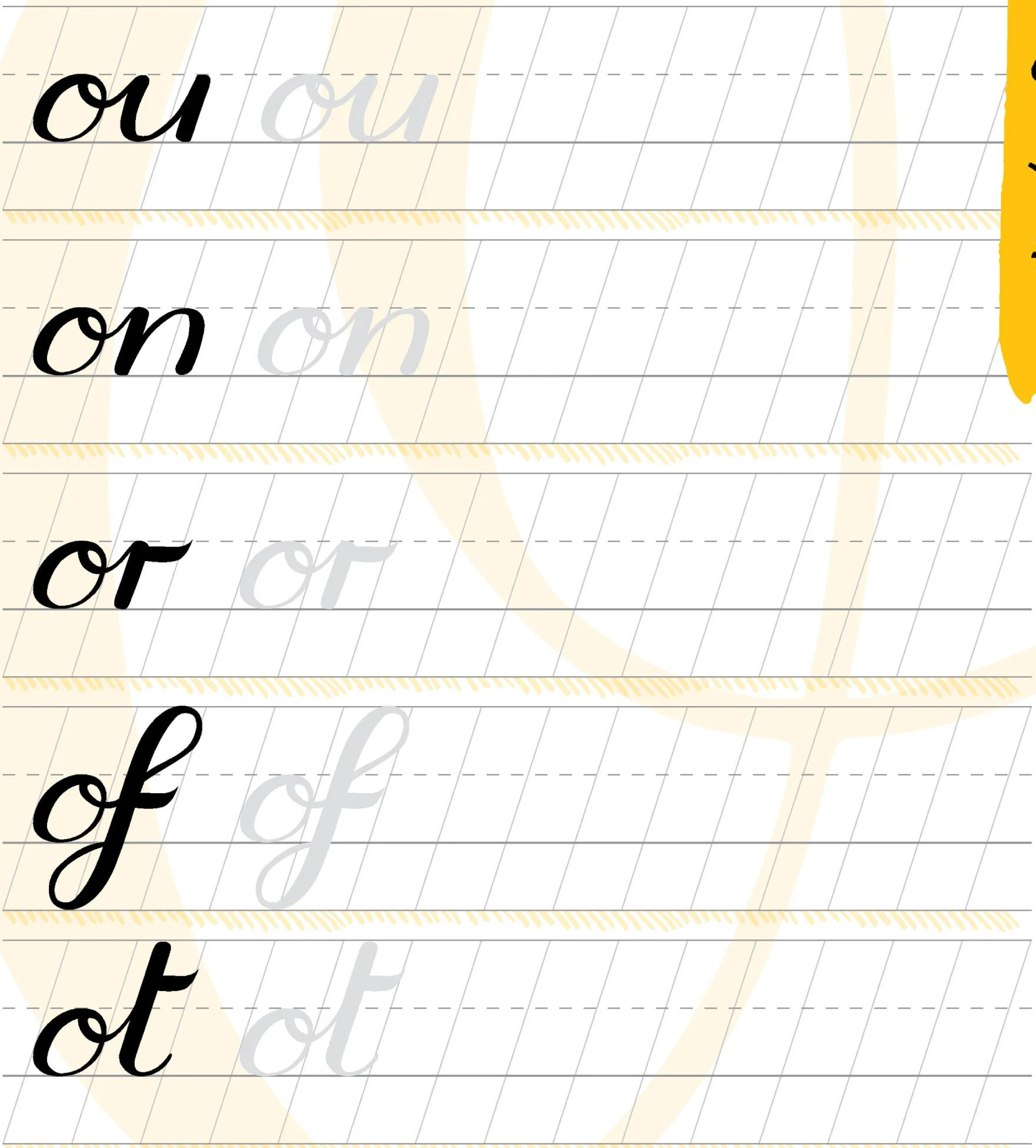
Finally, practise the *letter without guides*:



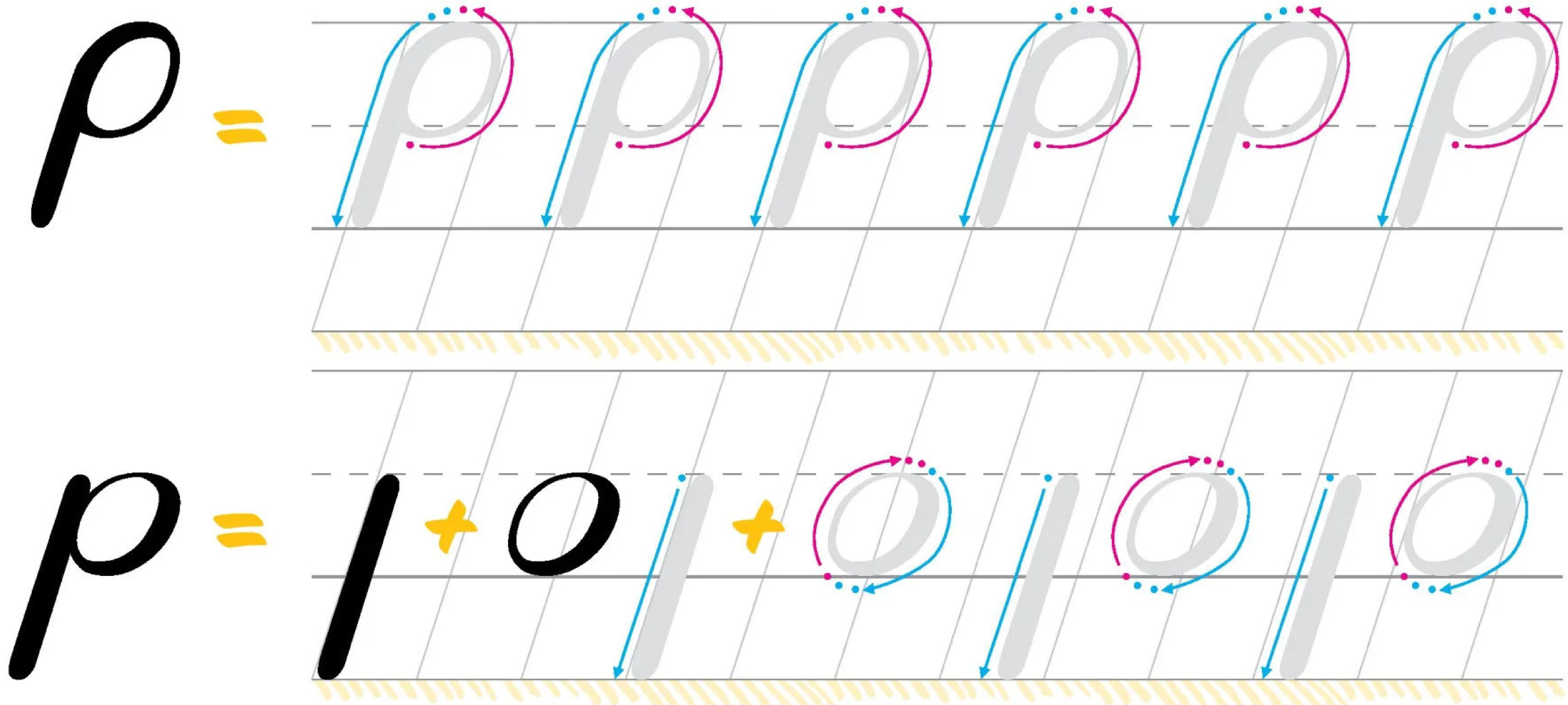
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

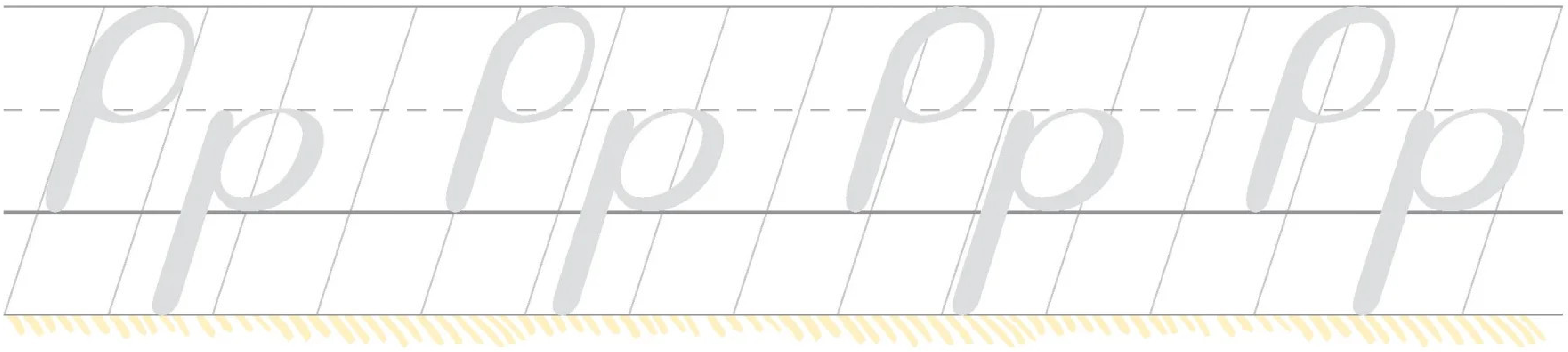
Modern Style


ou ou
on on
or or
of of
ot ot

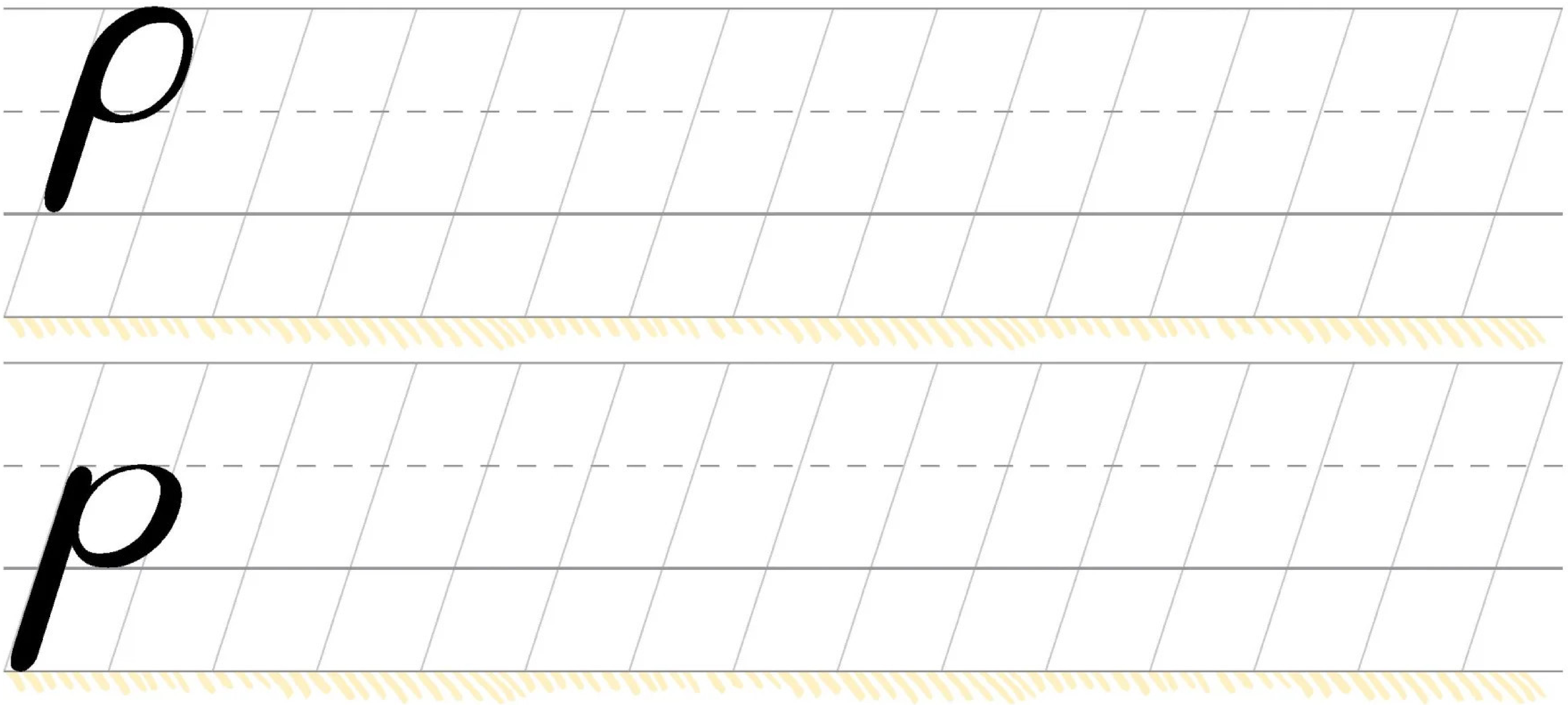
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

pe pe

pa pa

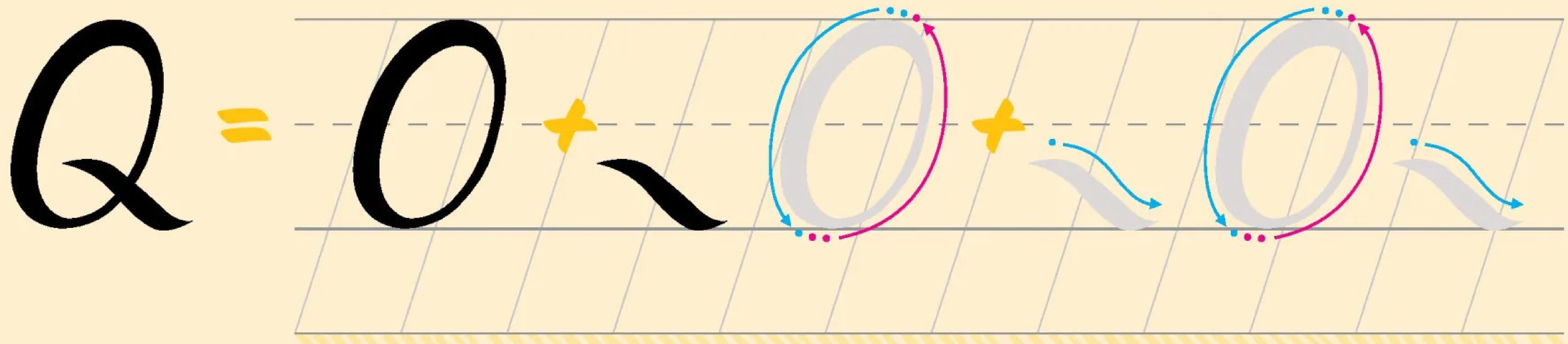
po po

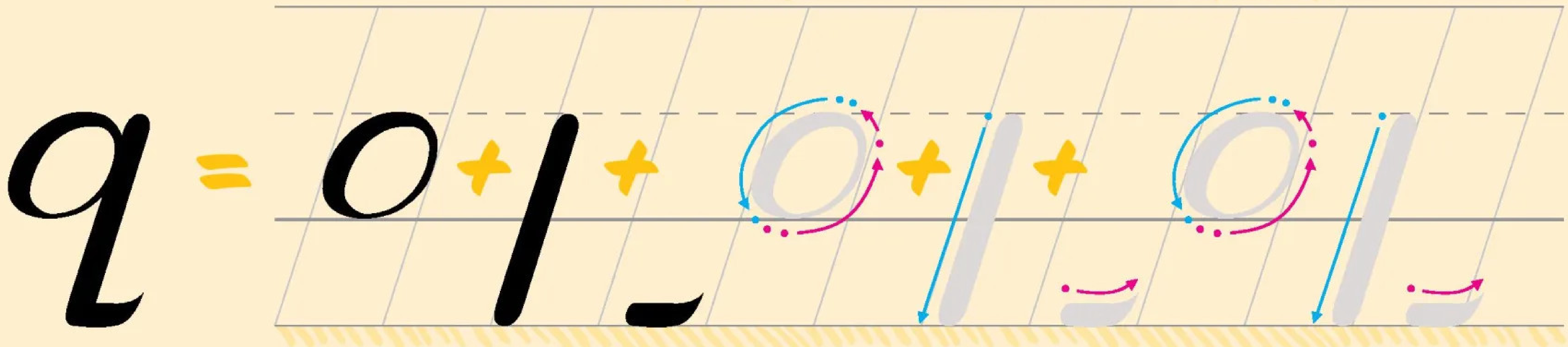
pr pr

pl pl

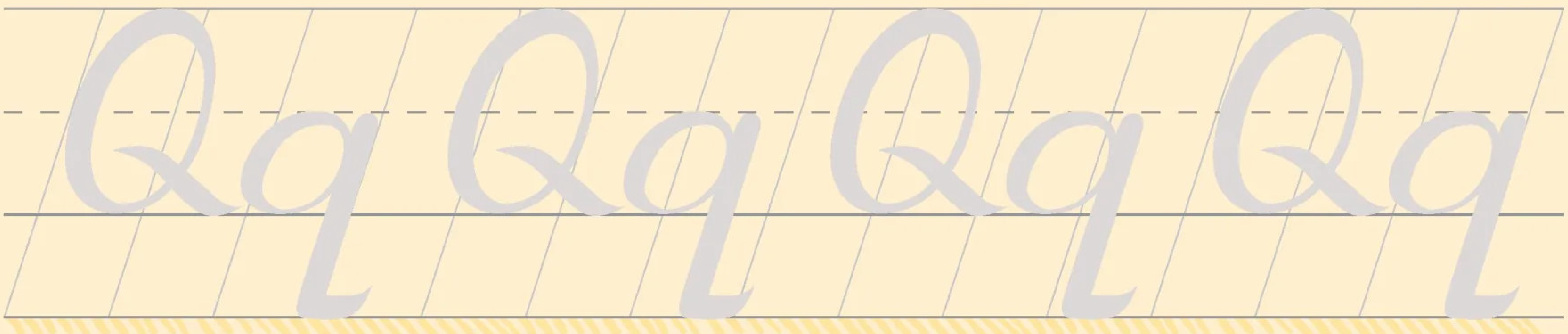
Q

First, practise the *individual strokes* that make up the letter:

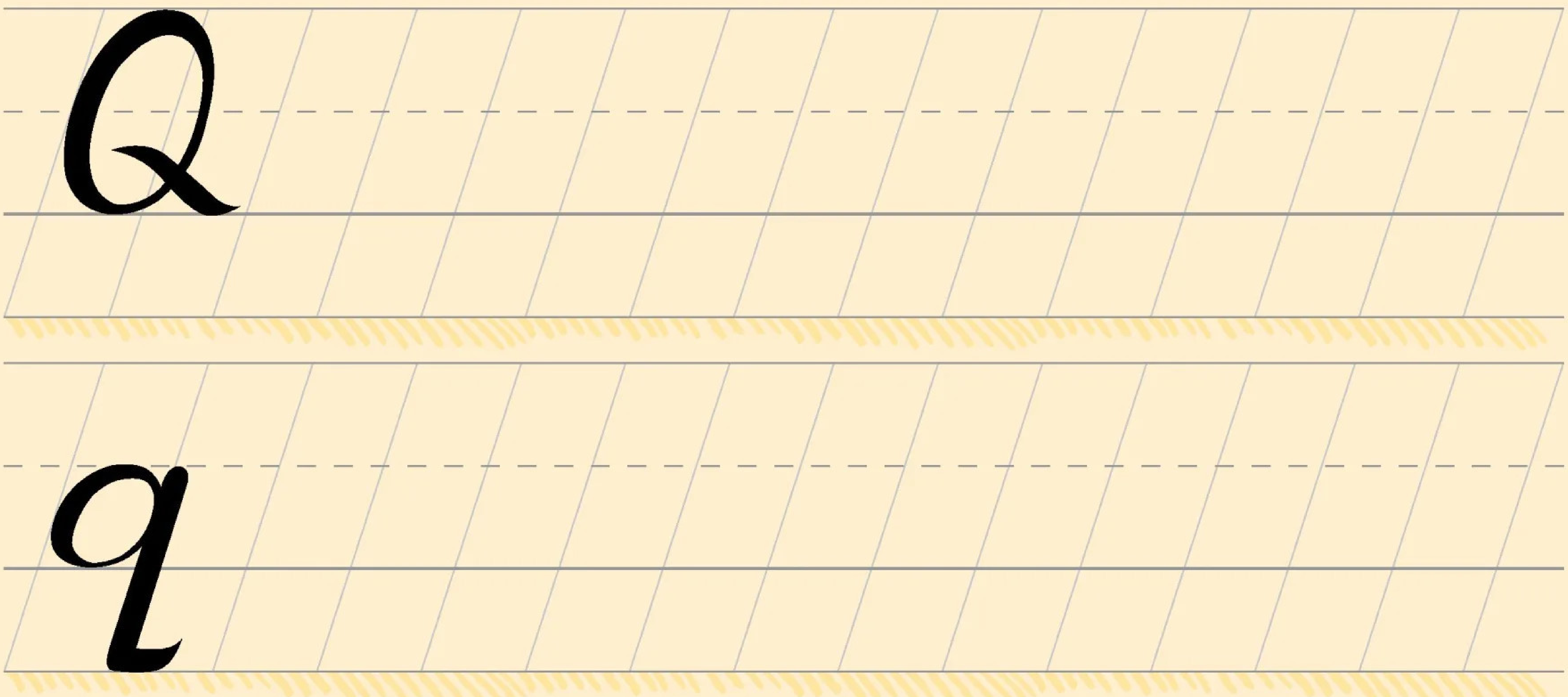




Now, practise *combining the strokes* by tracing these guides:

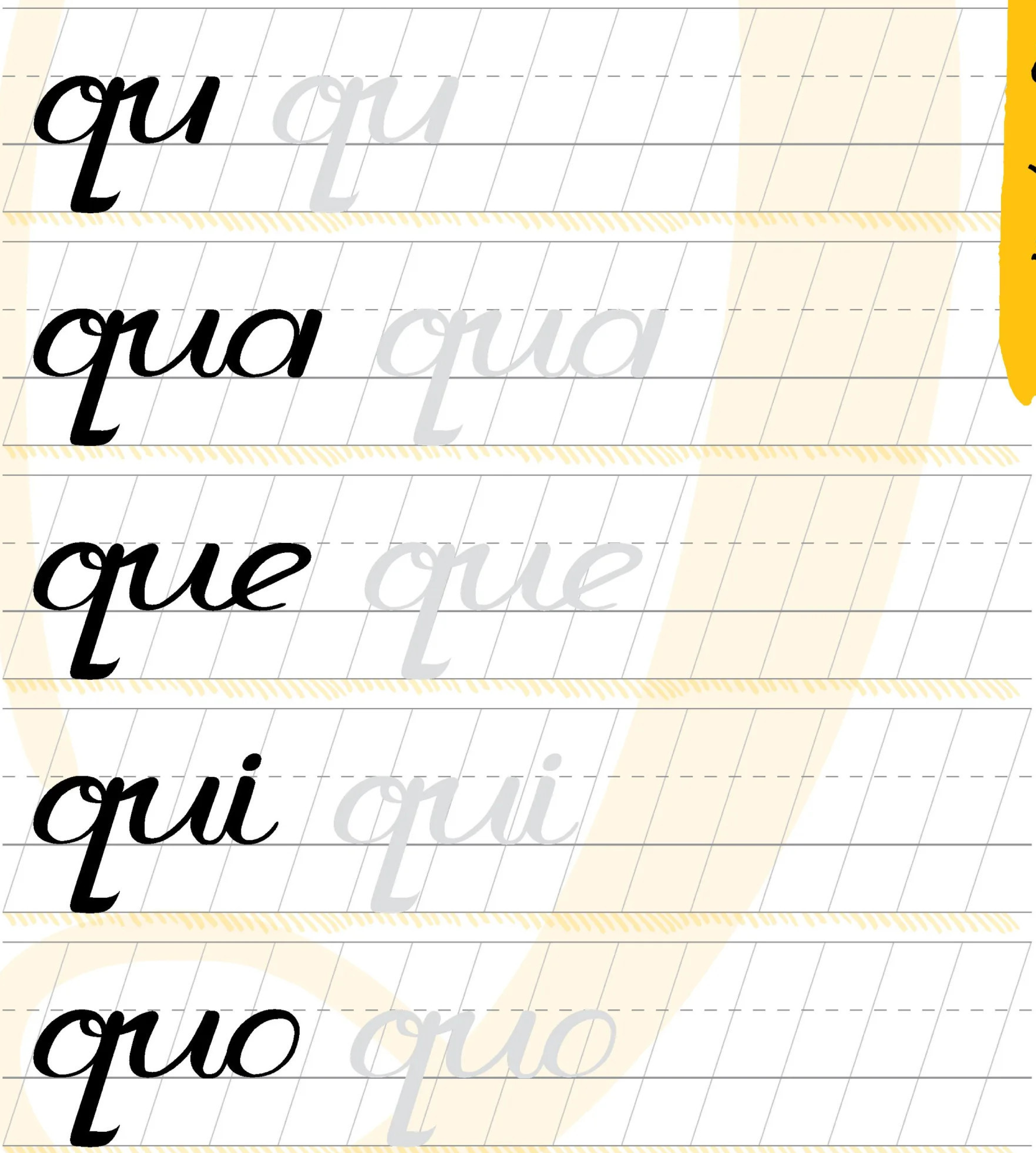


Finally, practise the *letter without guides*:

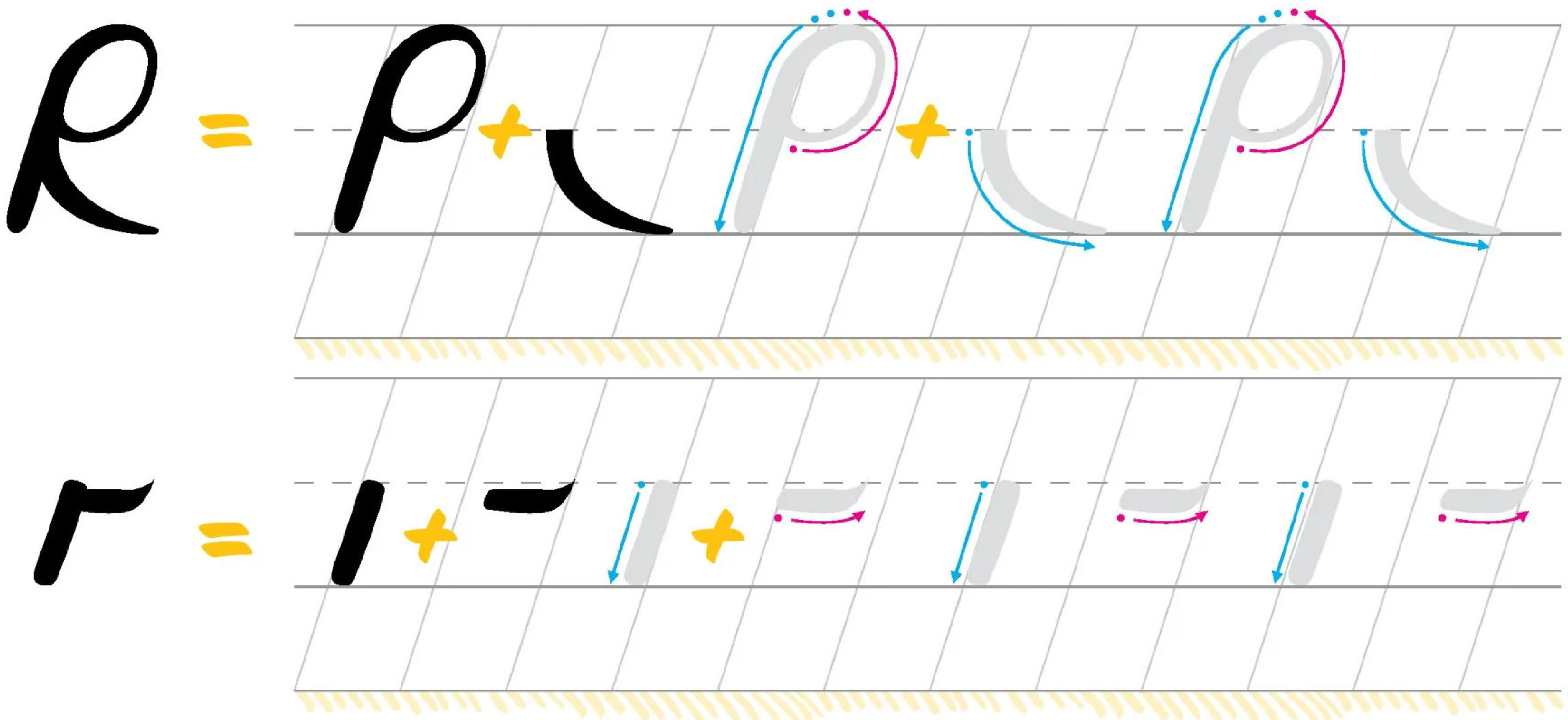


Common Combinations

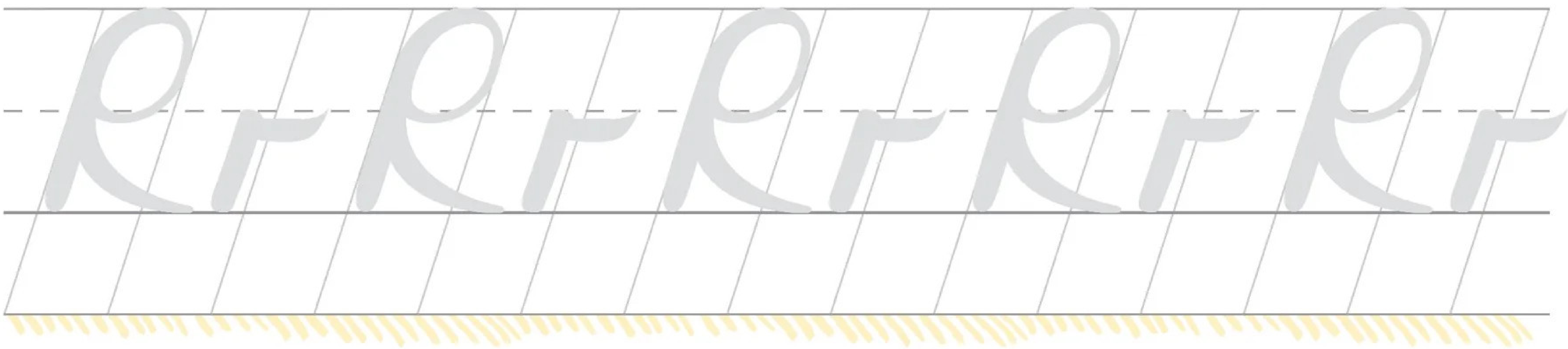
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


qu qu
qua qua
que que
qui qui
quo quo

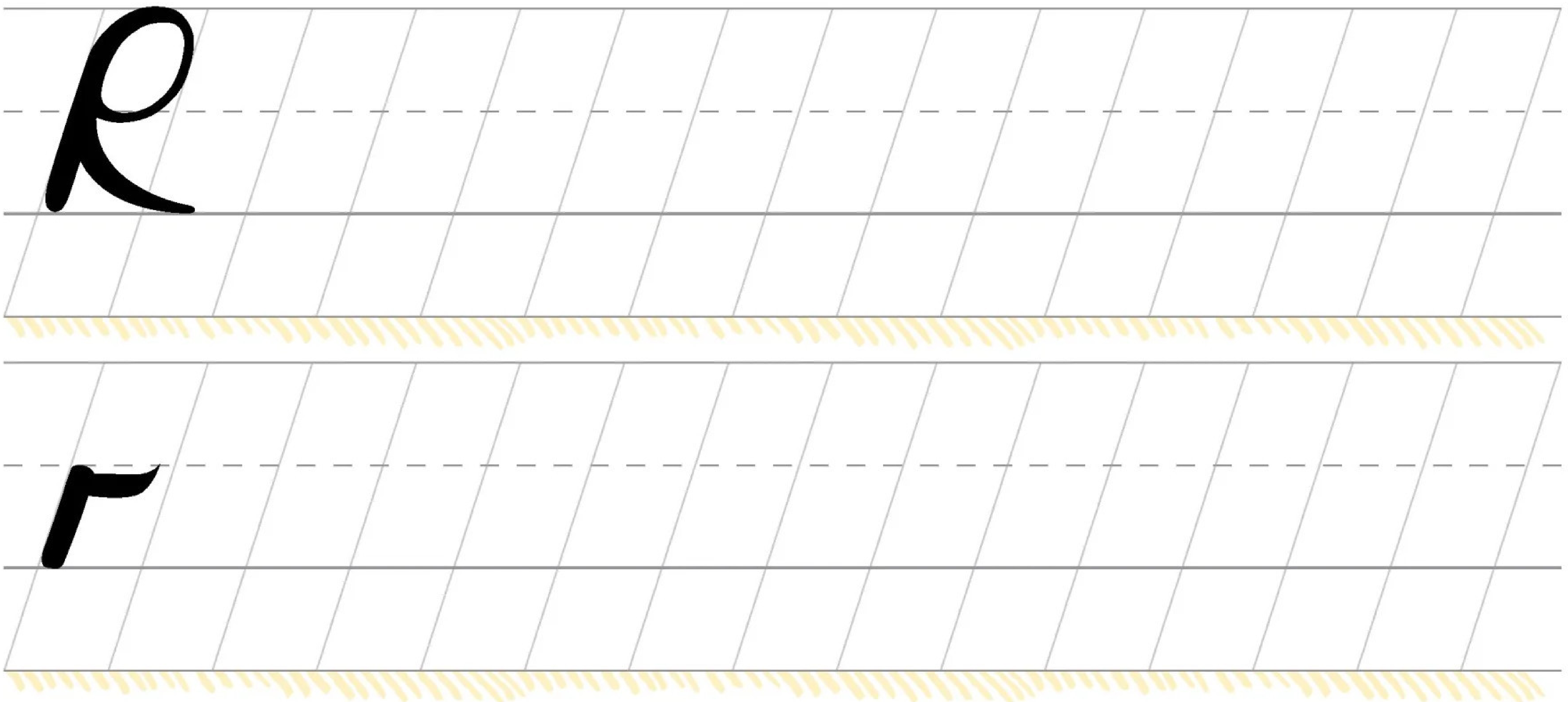
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

re re

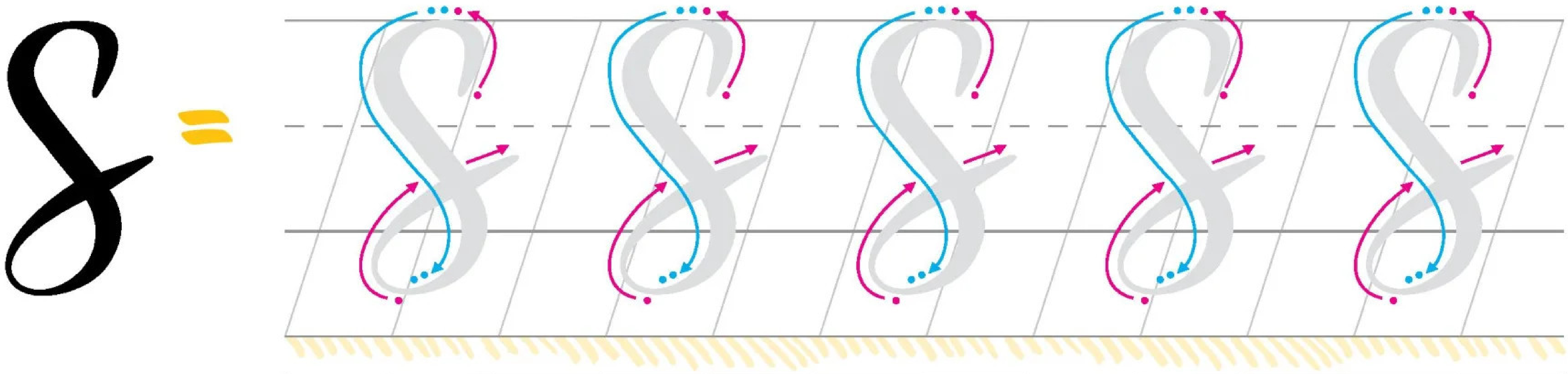
ro ro

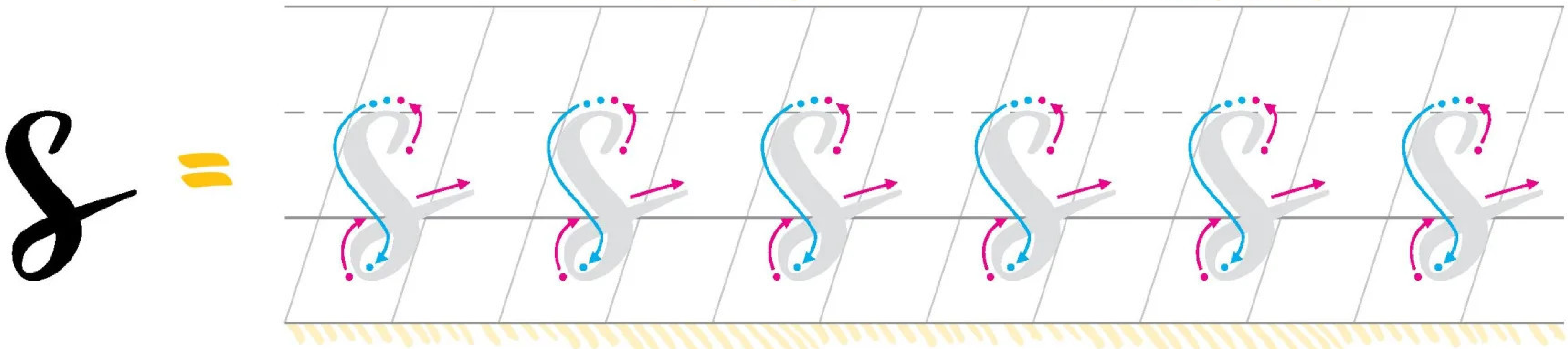
ra ra

ri ri

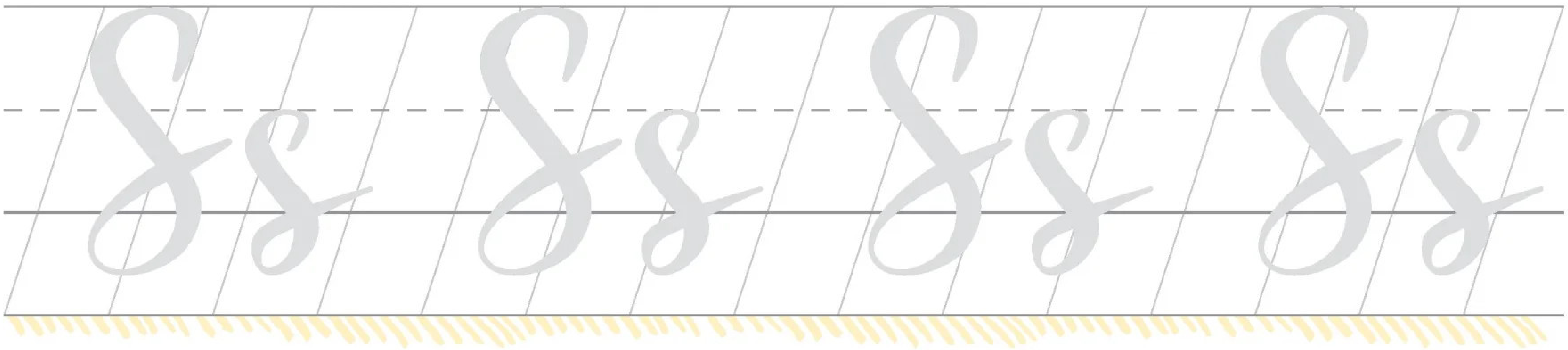
rt rt

First, practise the *individual strokes* that make up the letter:

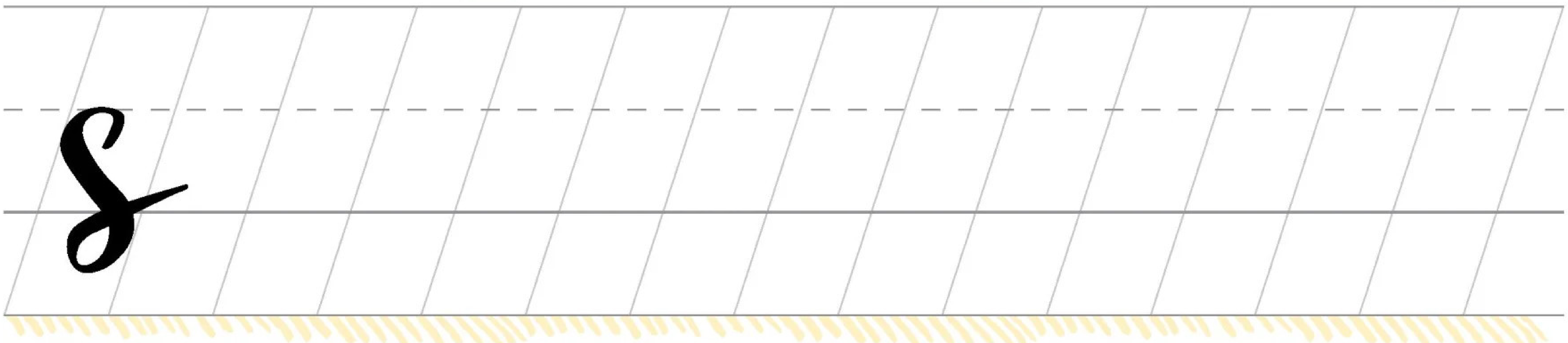




Now, practise *combining the strokes* by tracing these guides:

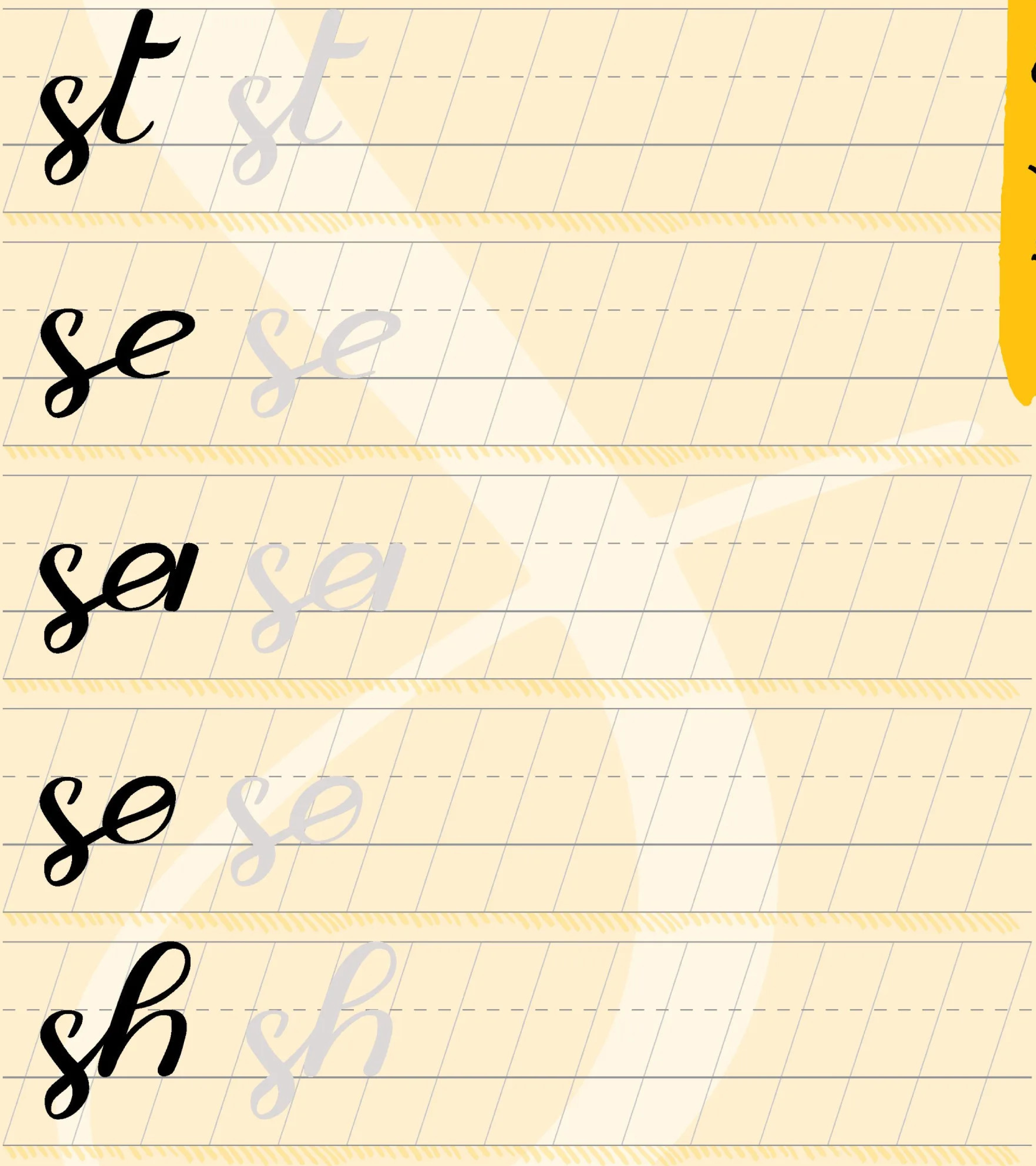


Finally, practise the *letter without guides*:

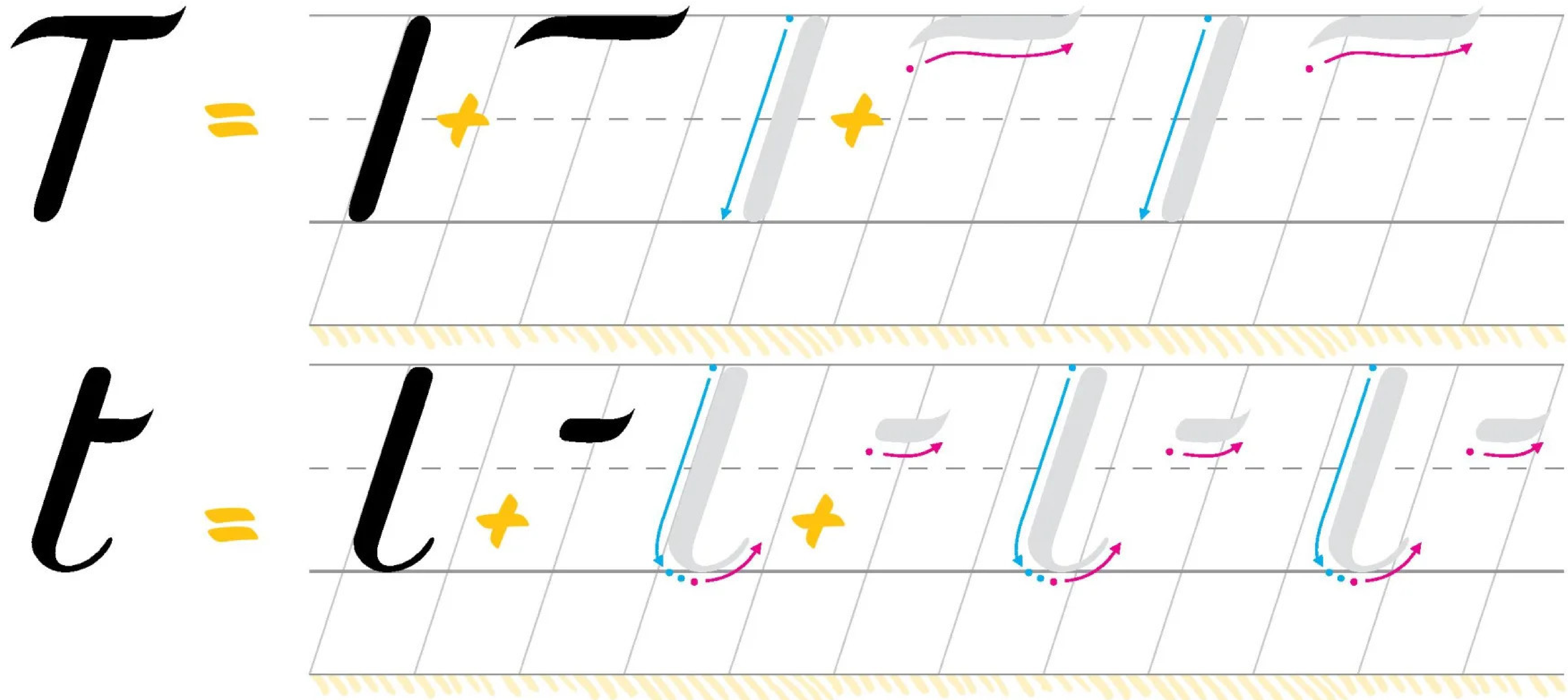


Common Combinations

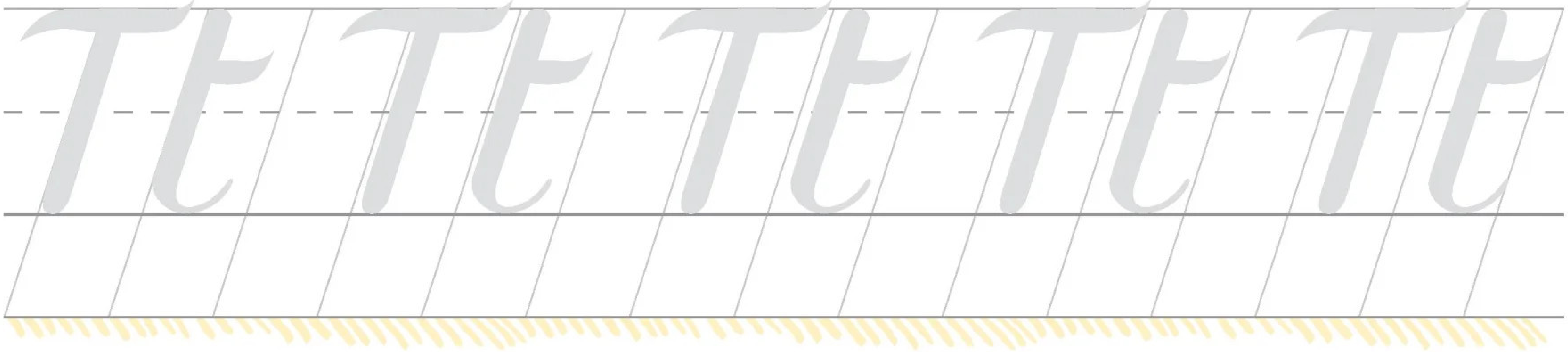
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


st st
se se
sa sa
so so
sh sh

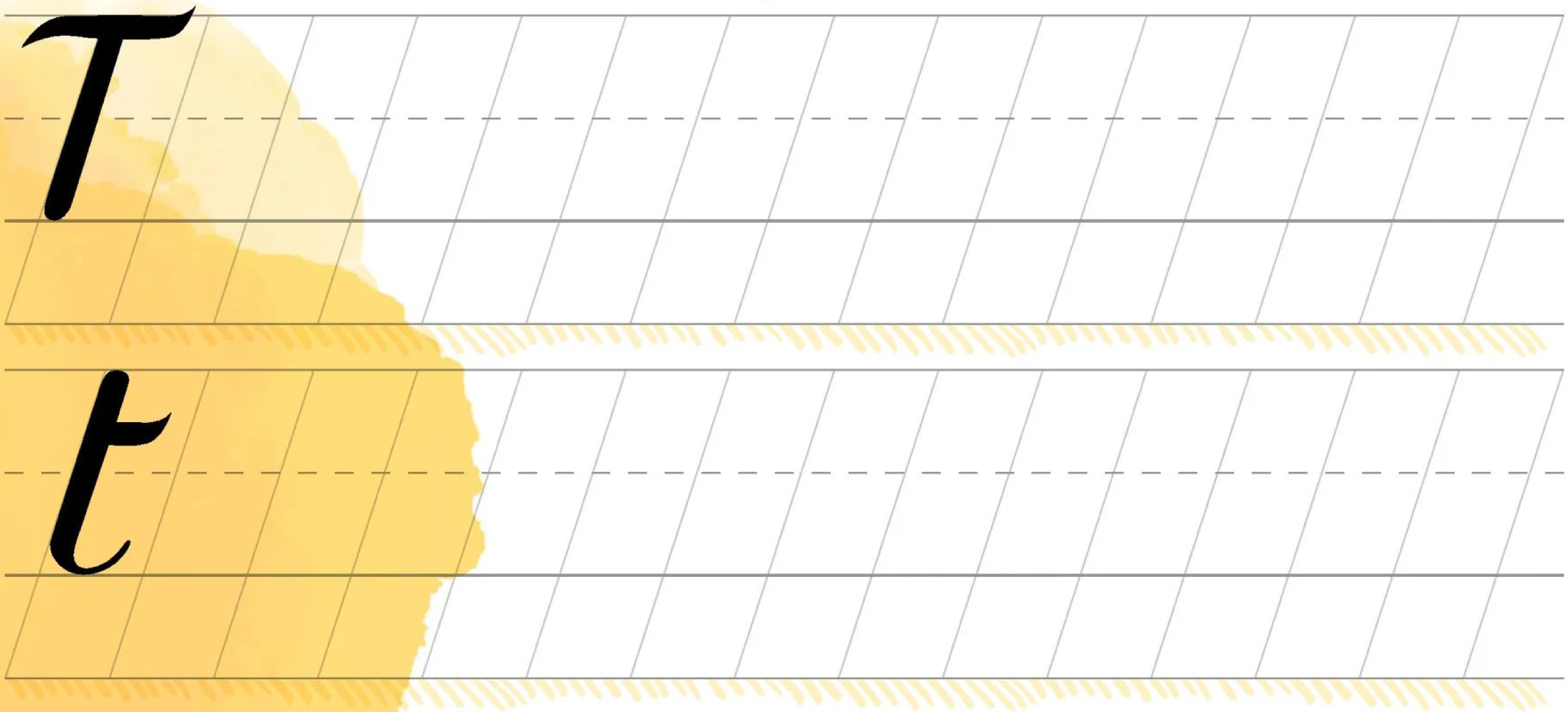
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

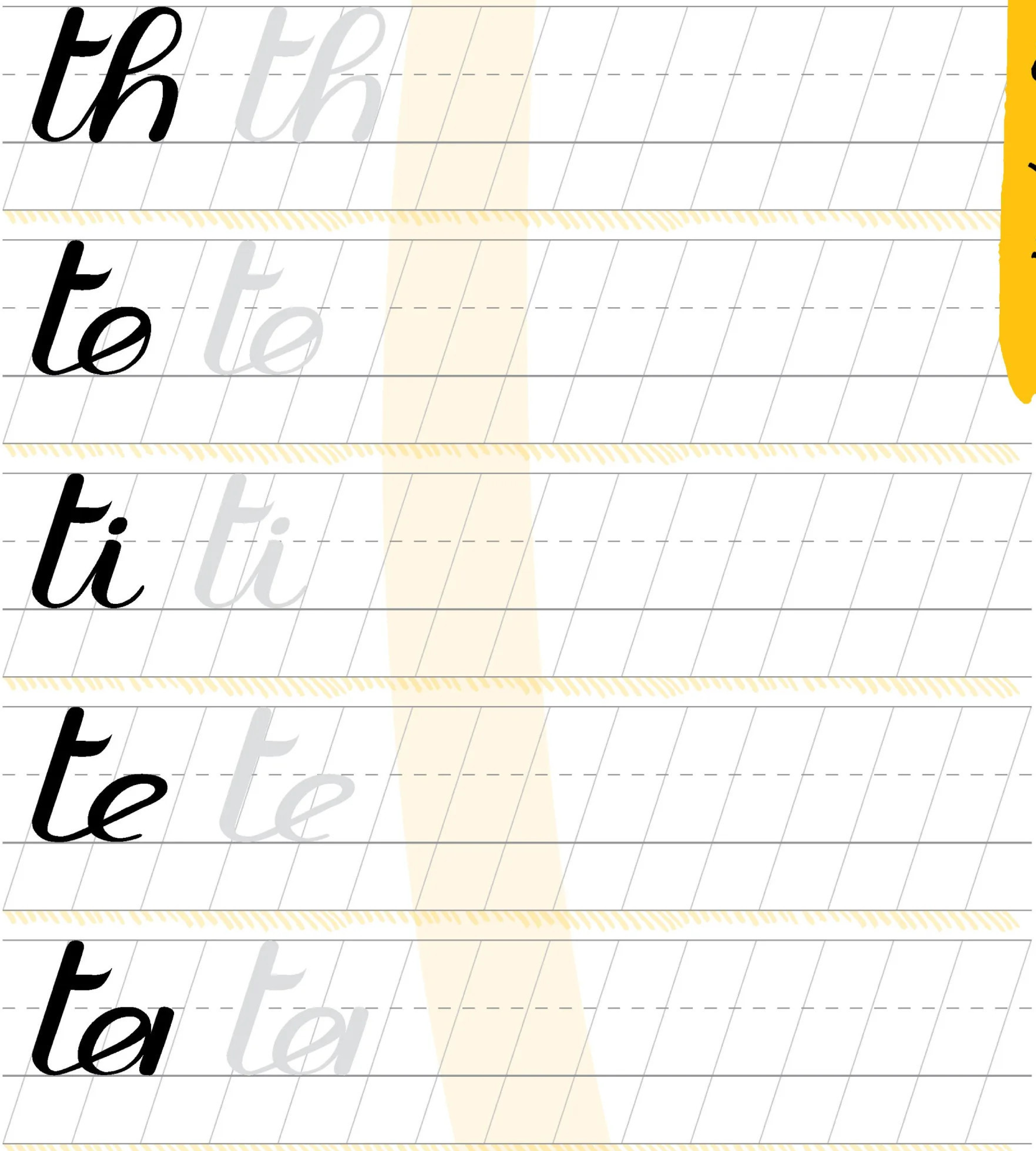

Tt Tt Tt Tt Tt

Finally, practise the *letter without guides*:



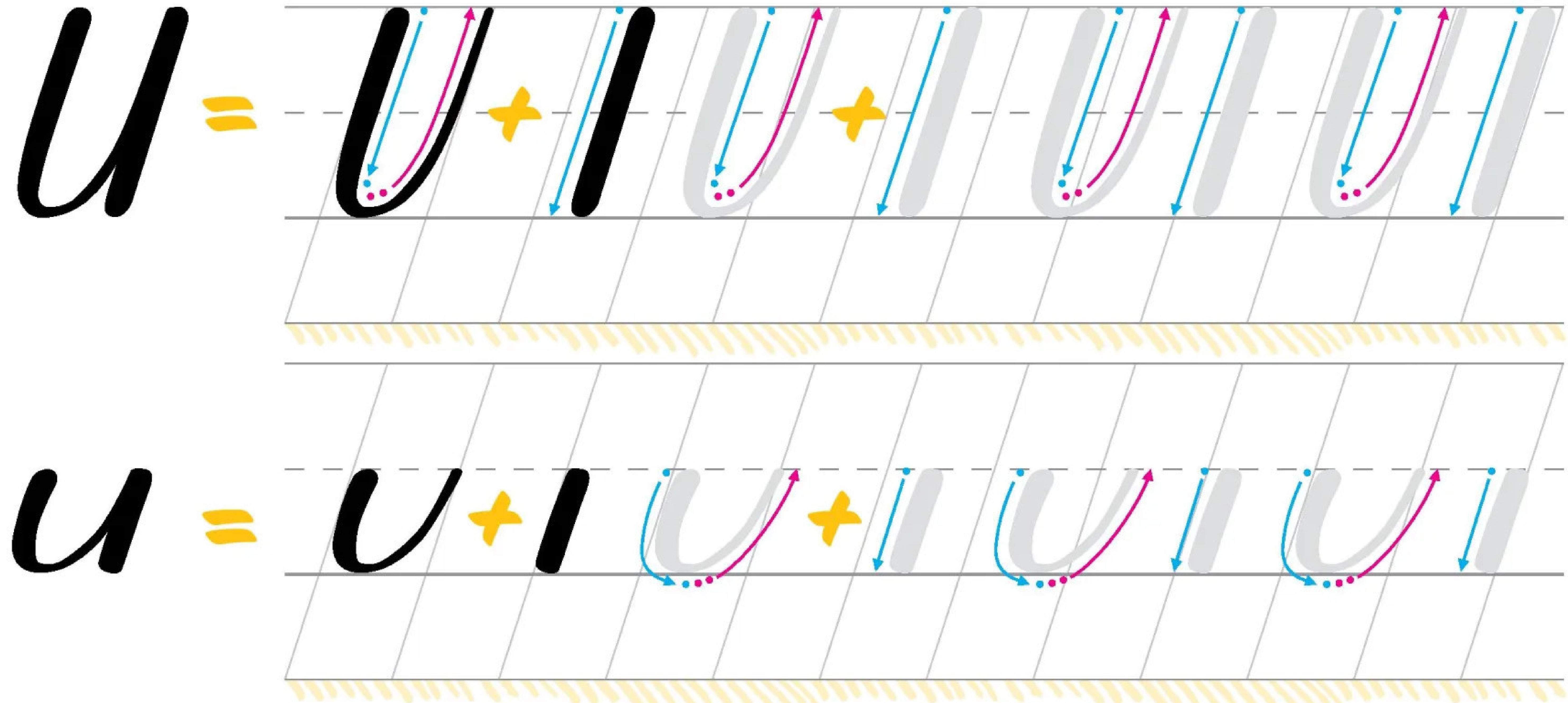
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

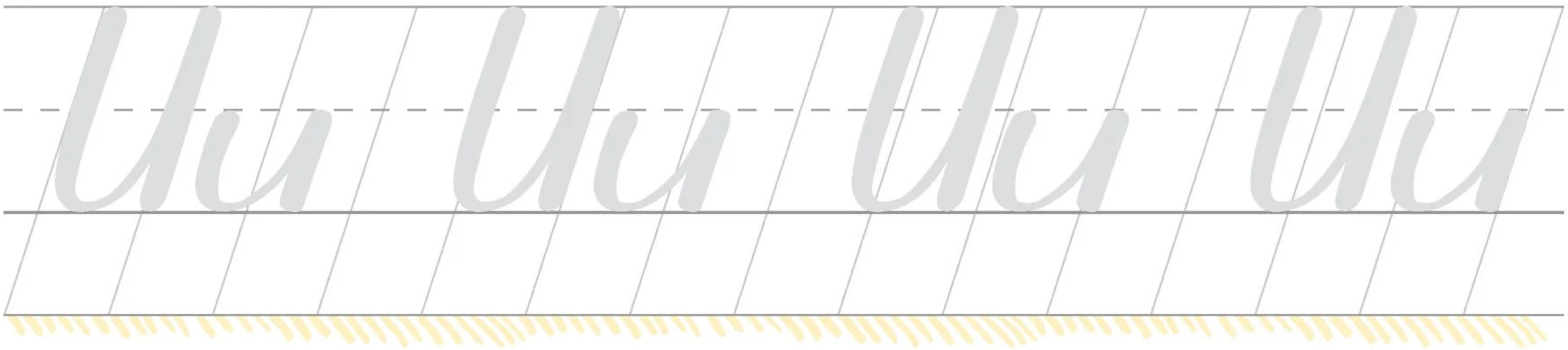

th th
te te
ti ti
te te
ta ta

u

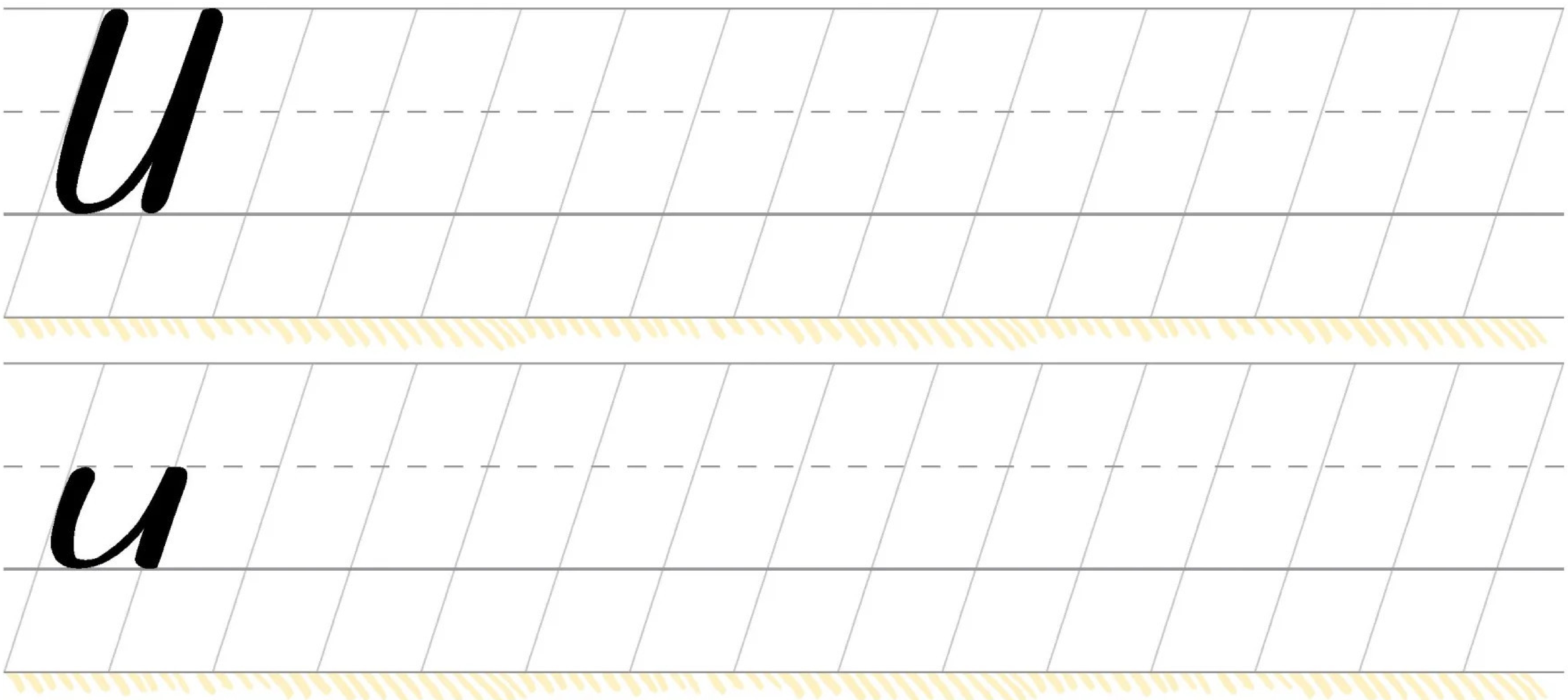
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

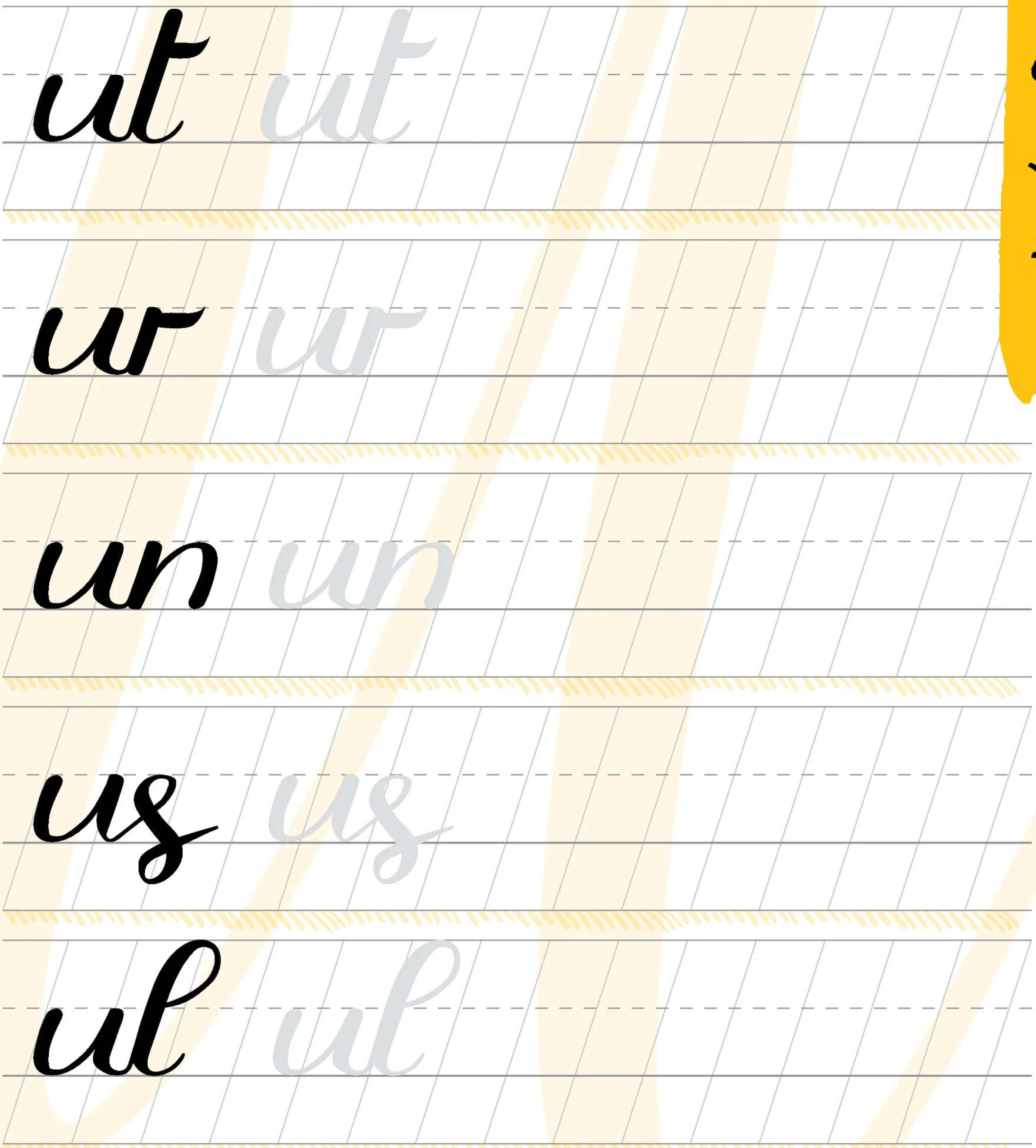


Finally, practise the *letter without guides*:



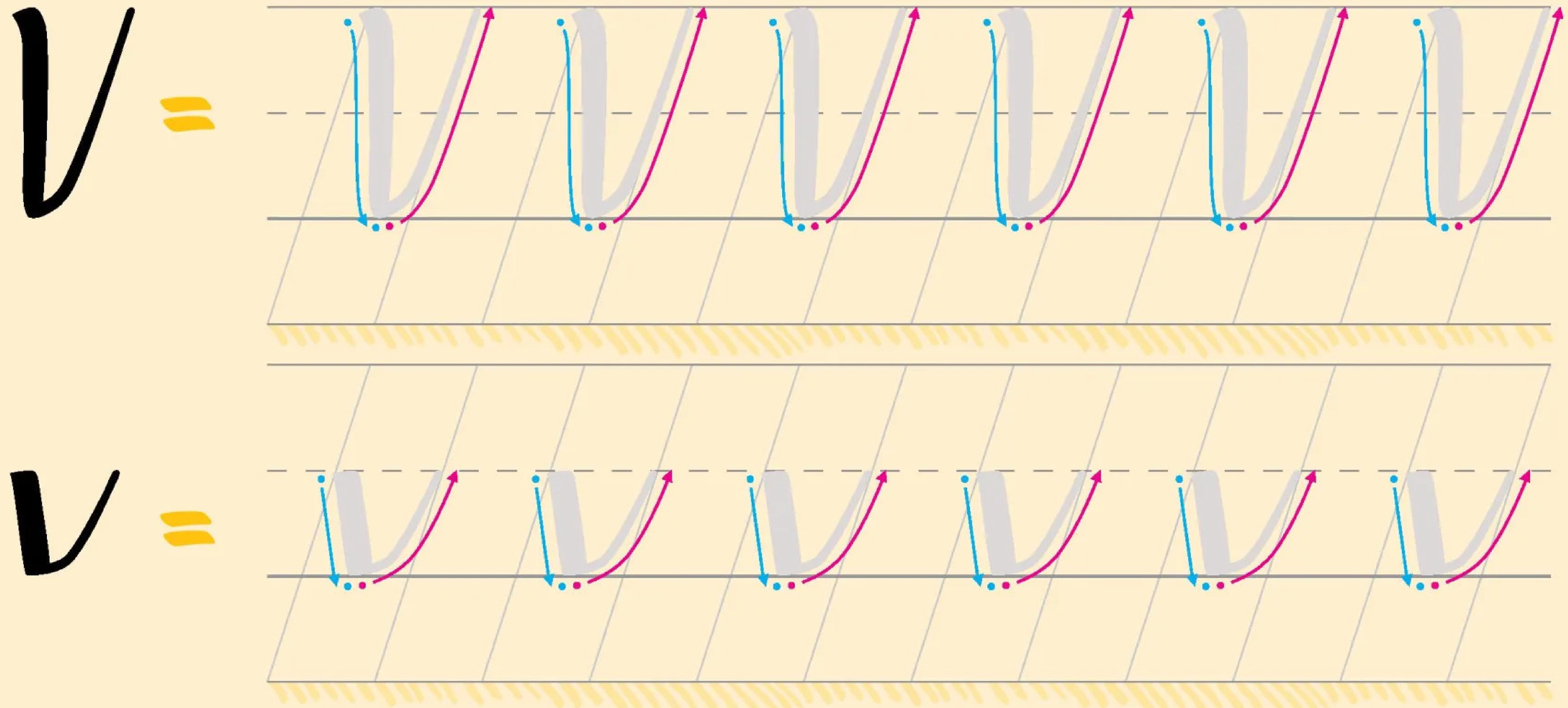
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

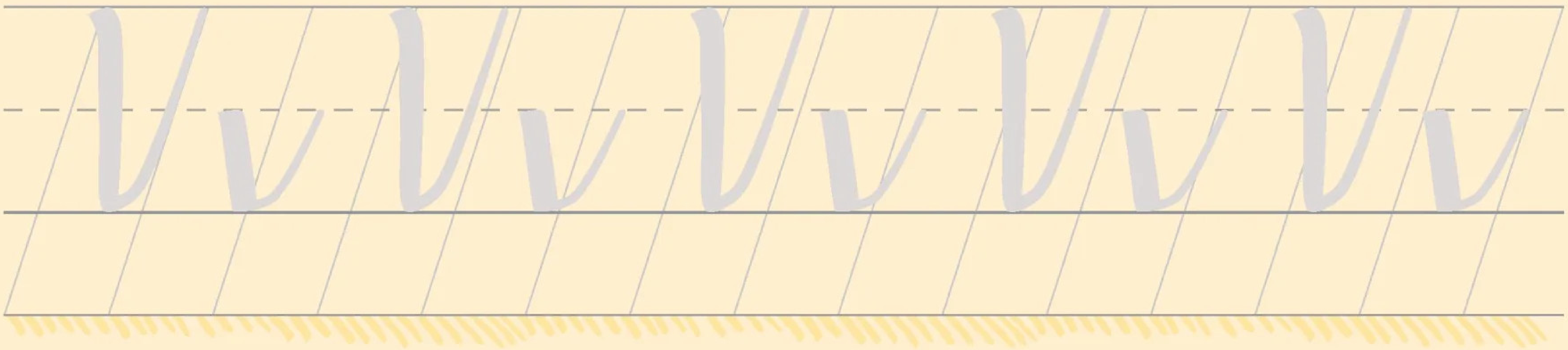

ut ut
ur ur
un un
us us
ul ul

V

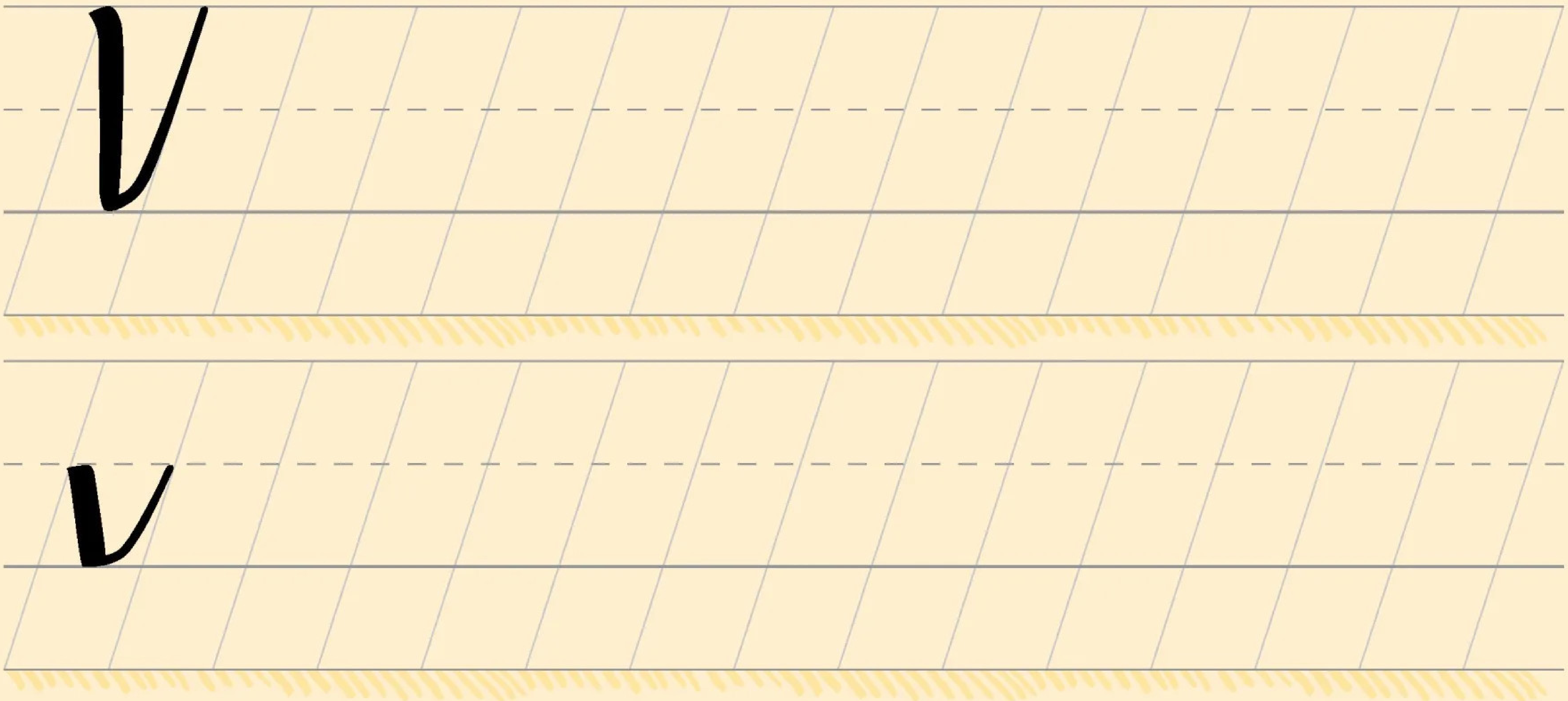
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ve ve

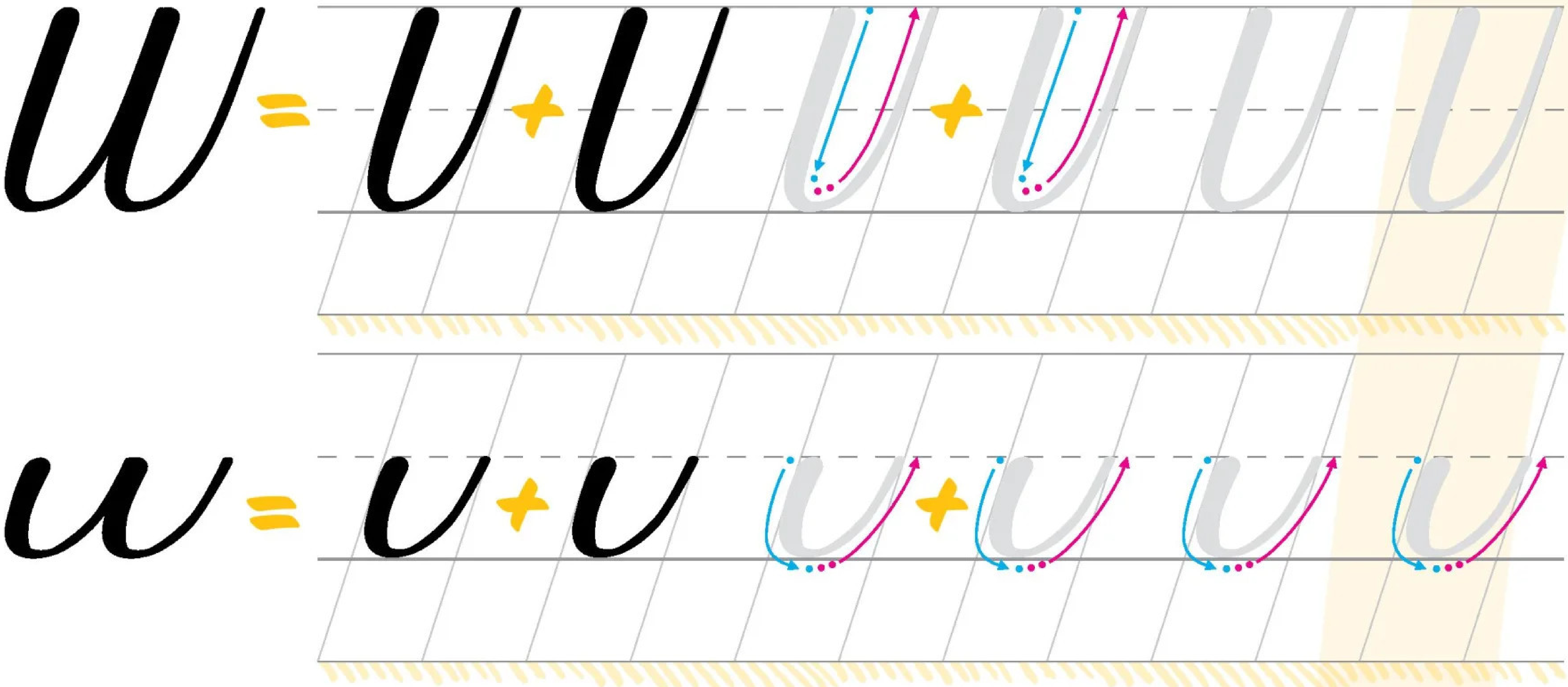
vi vi

va va

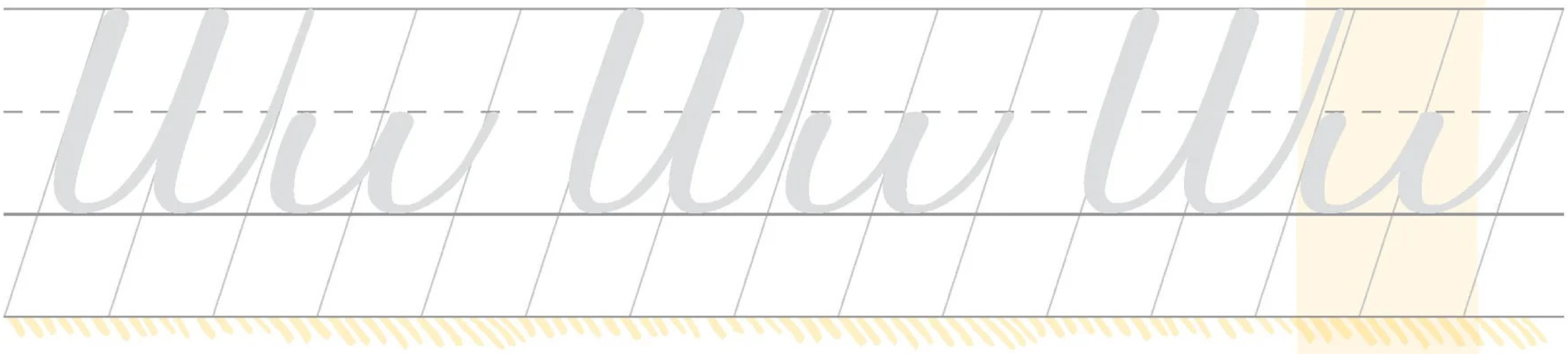
vo vo

vy vy

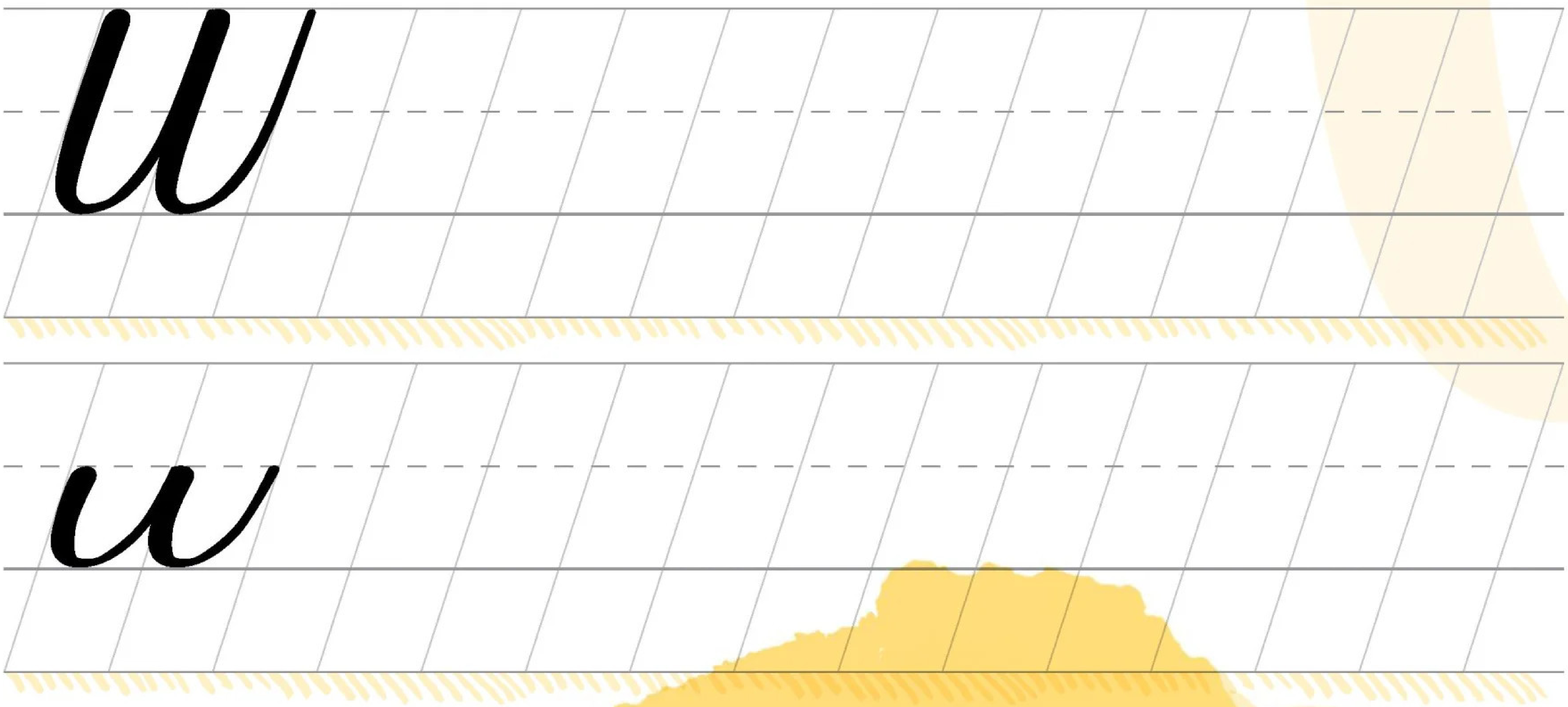
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

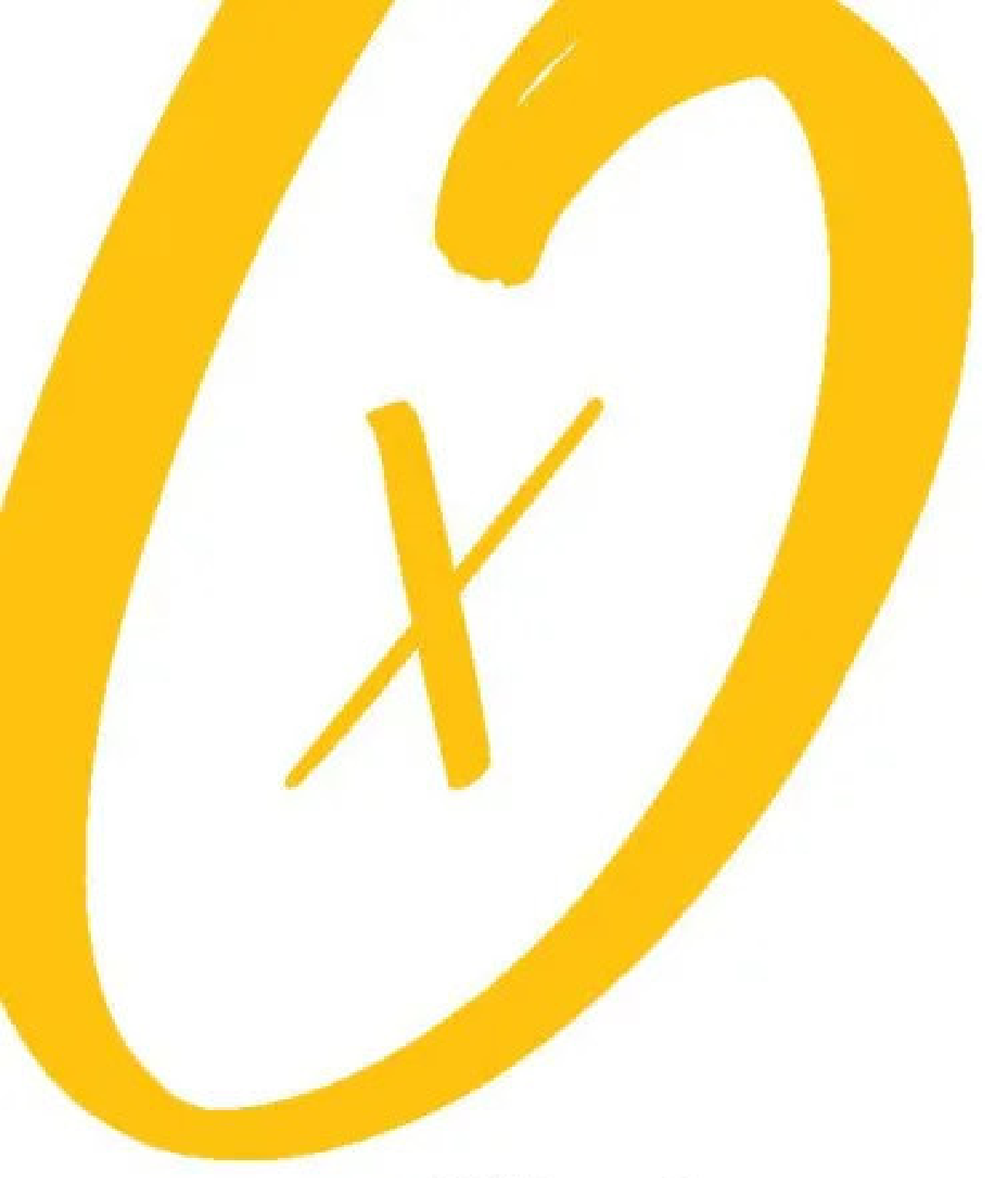
wa wa

wh wh

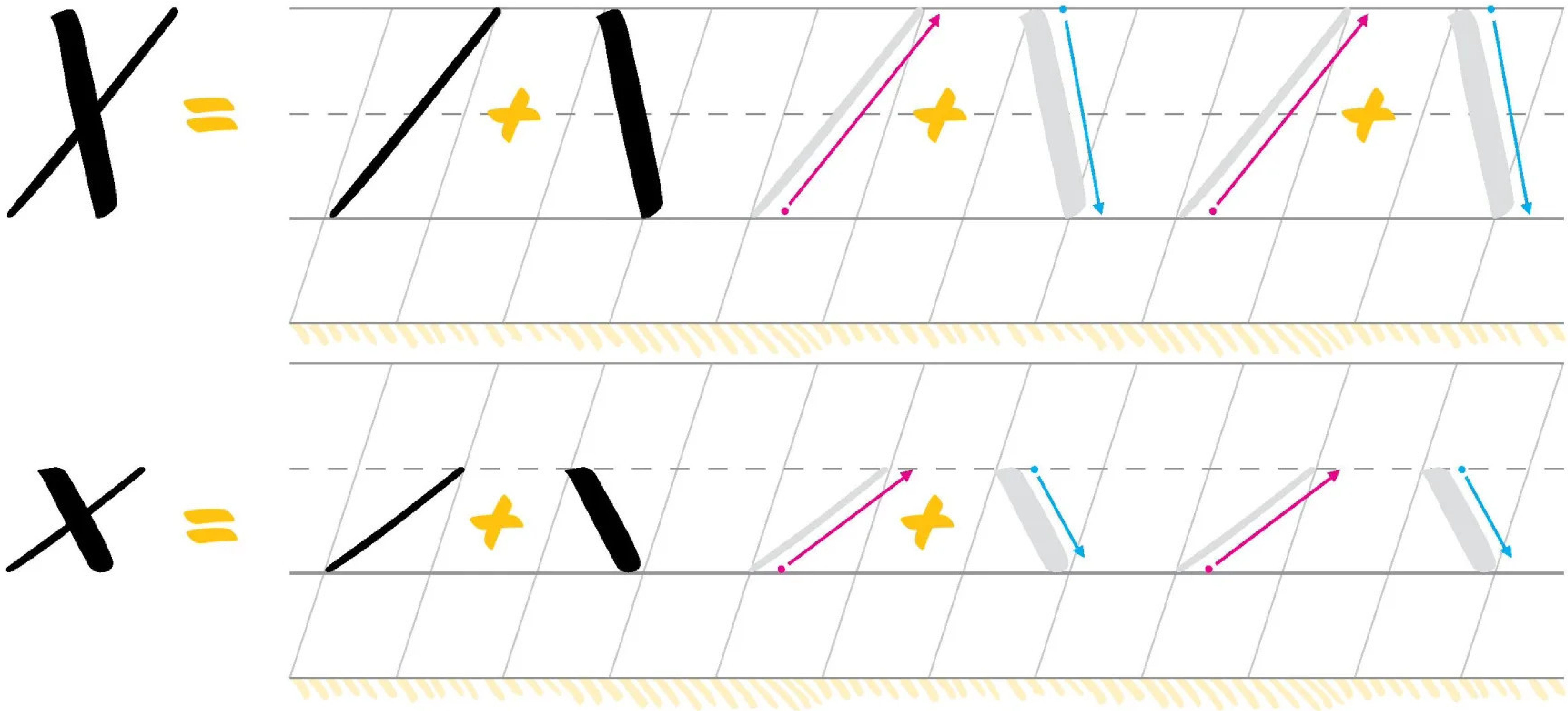
we we

wi wi

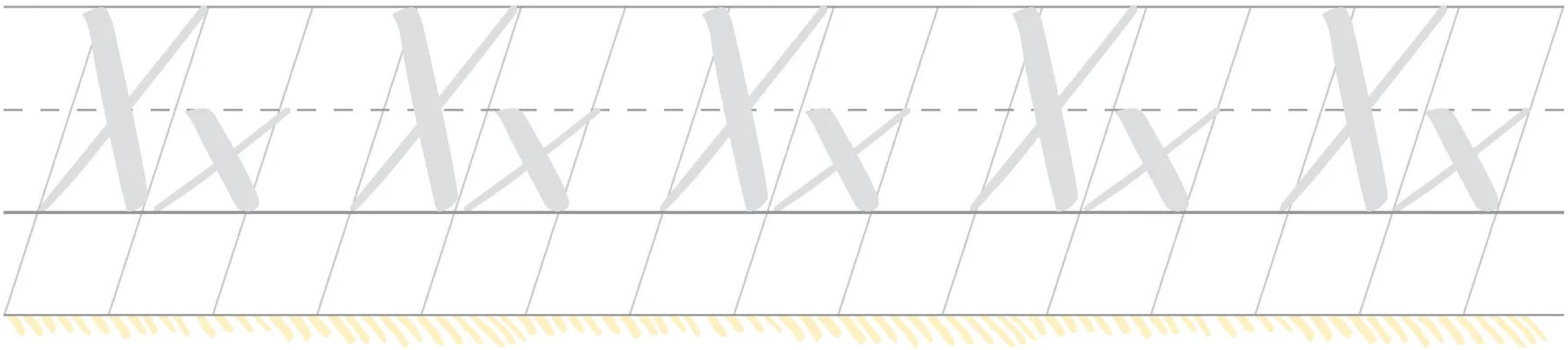
wo wo



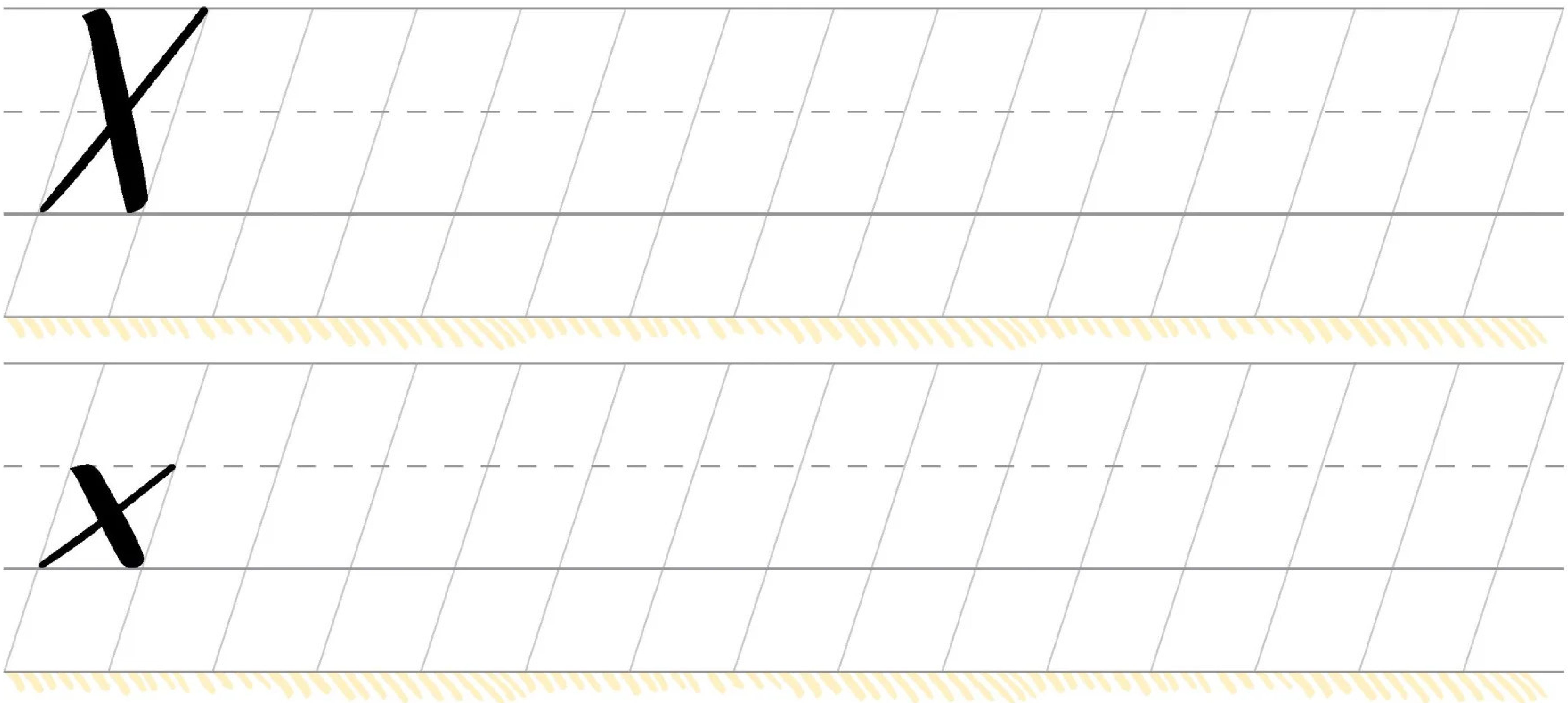
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

xt xt

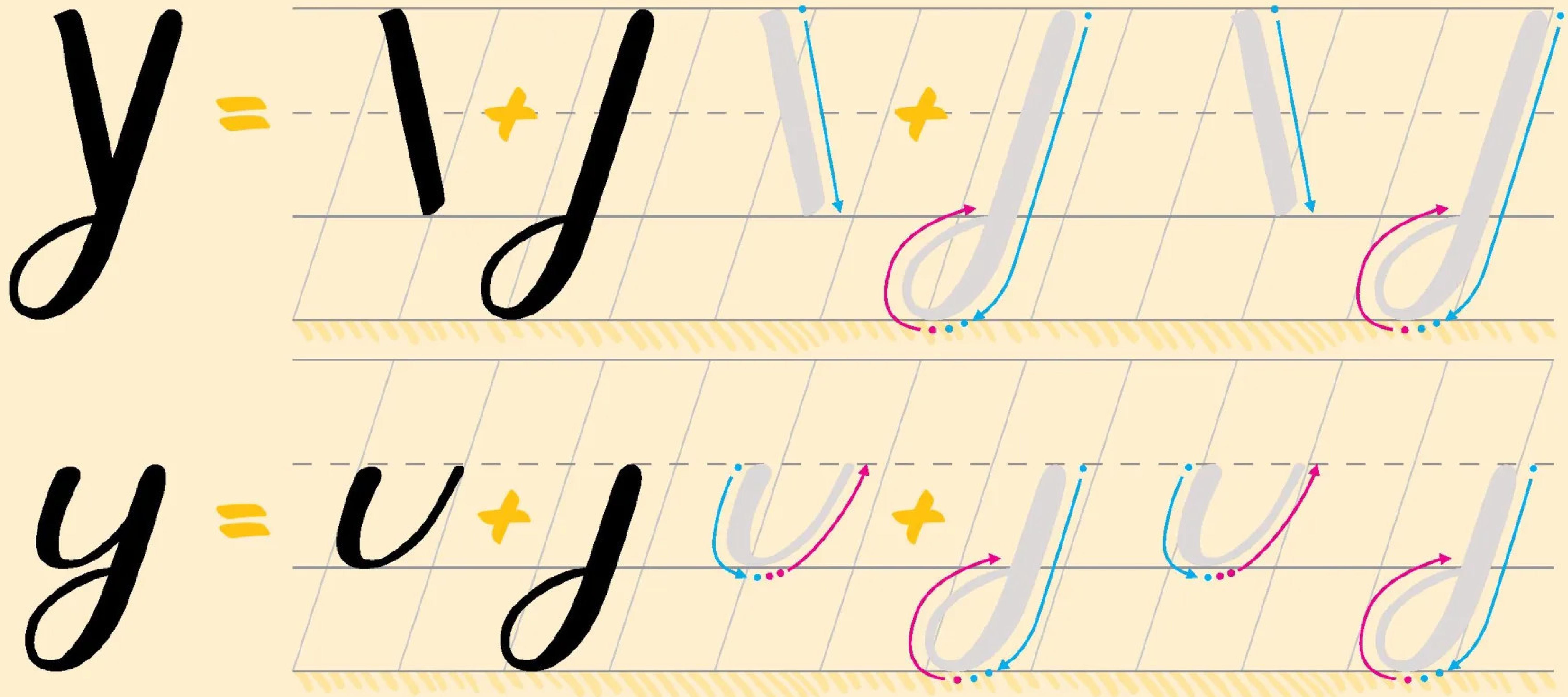
xp xp

xi xi

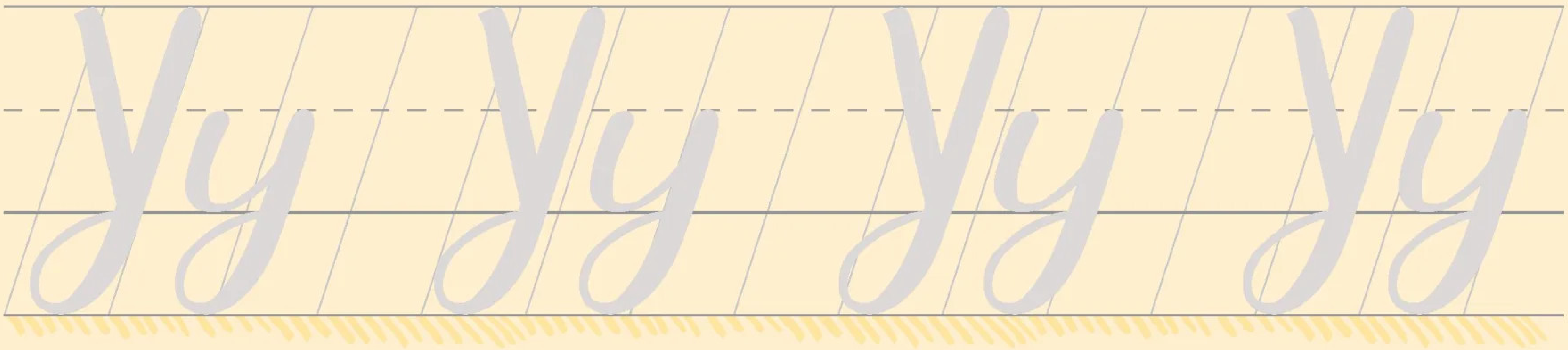
xe xe

xa xa

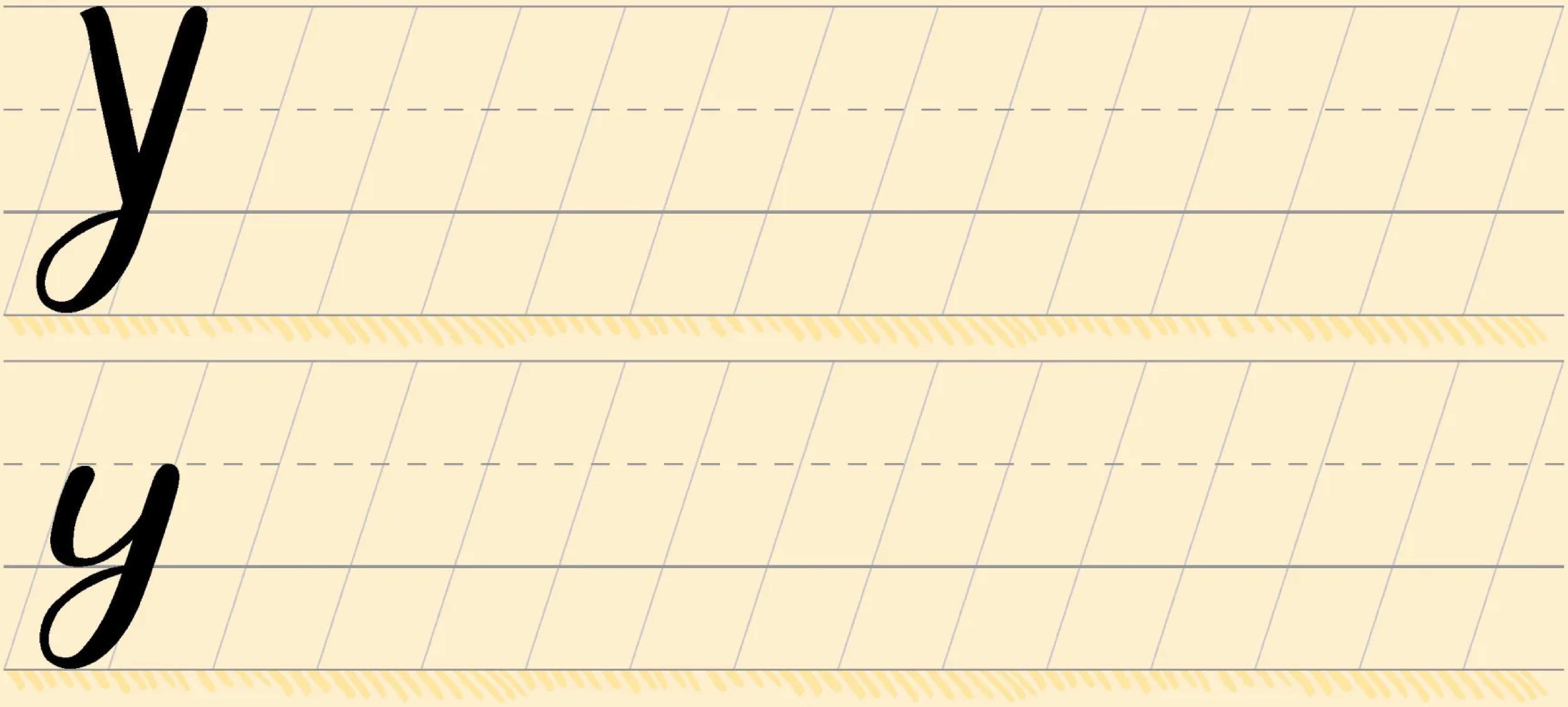
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

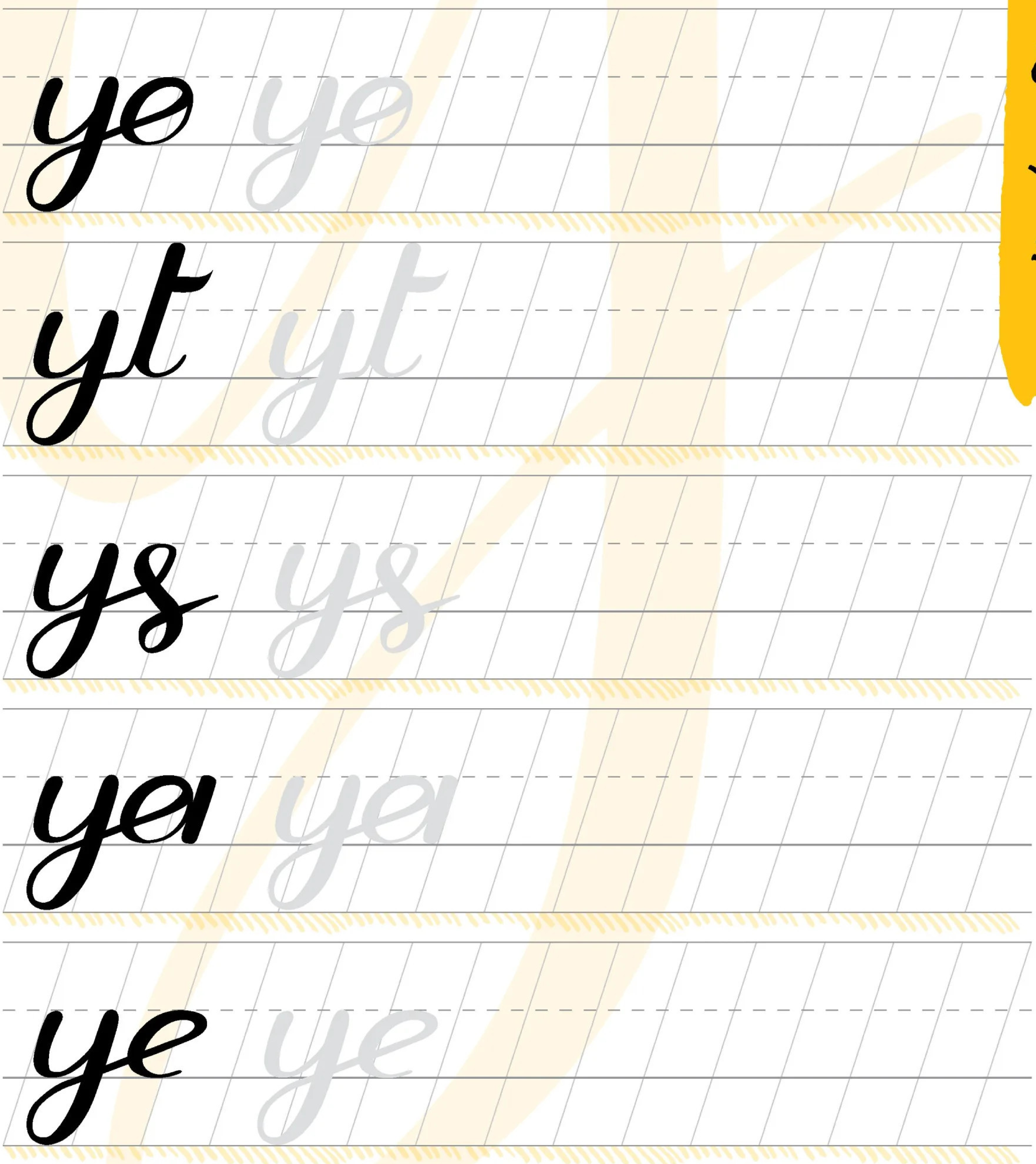


Finally, practise the *letter without guides*:



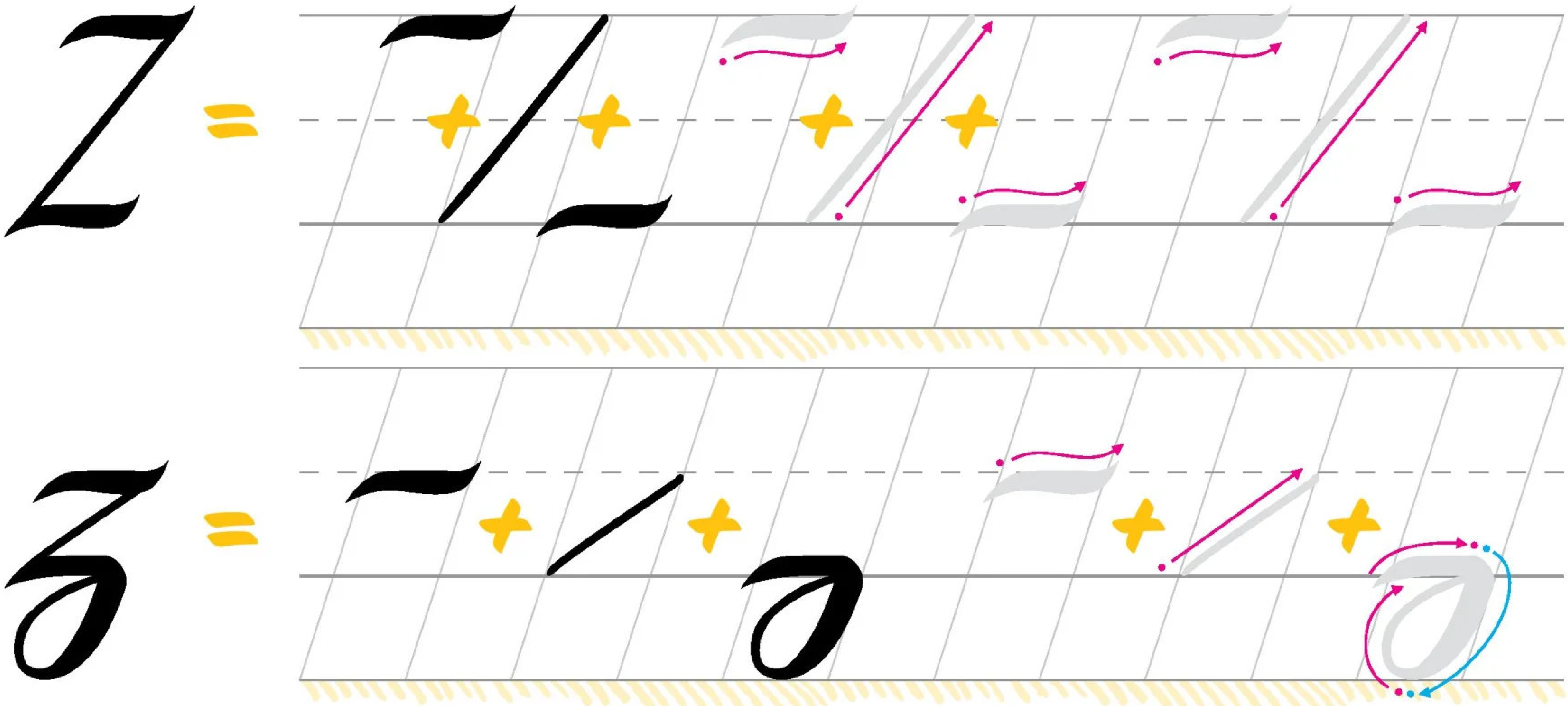
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

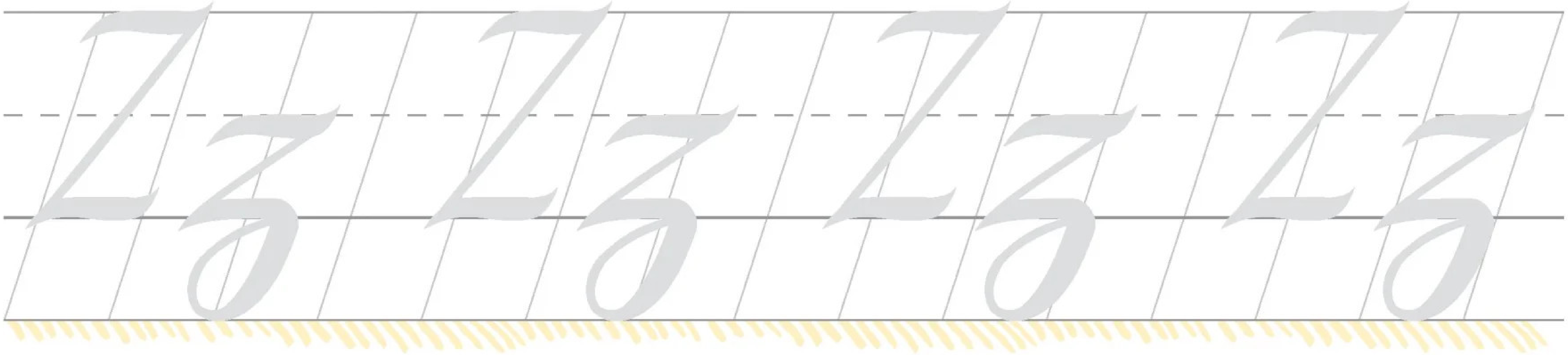

ye ye
yt yt
ys ys
ya ya
ye ye

Z

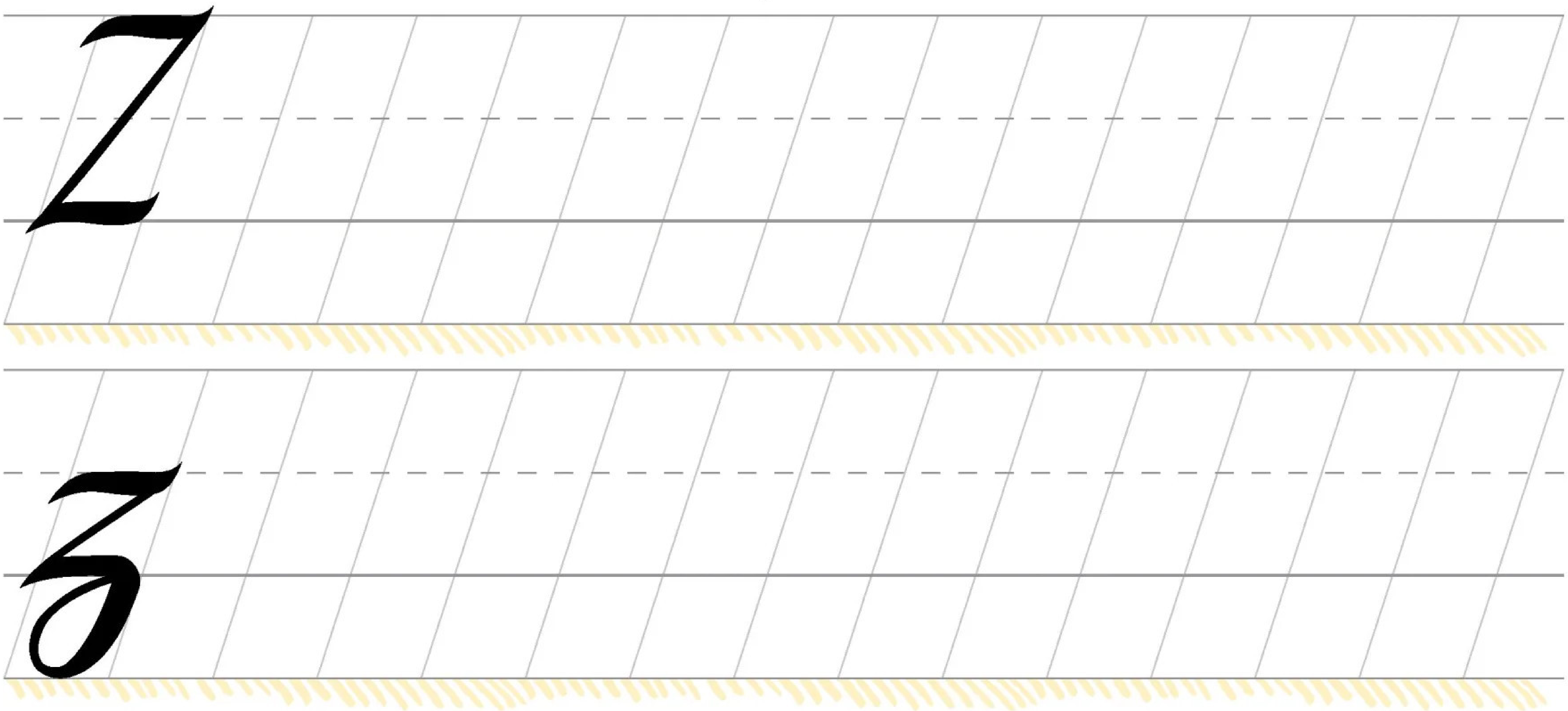
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ze ze

za za

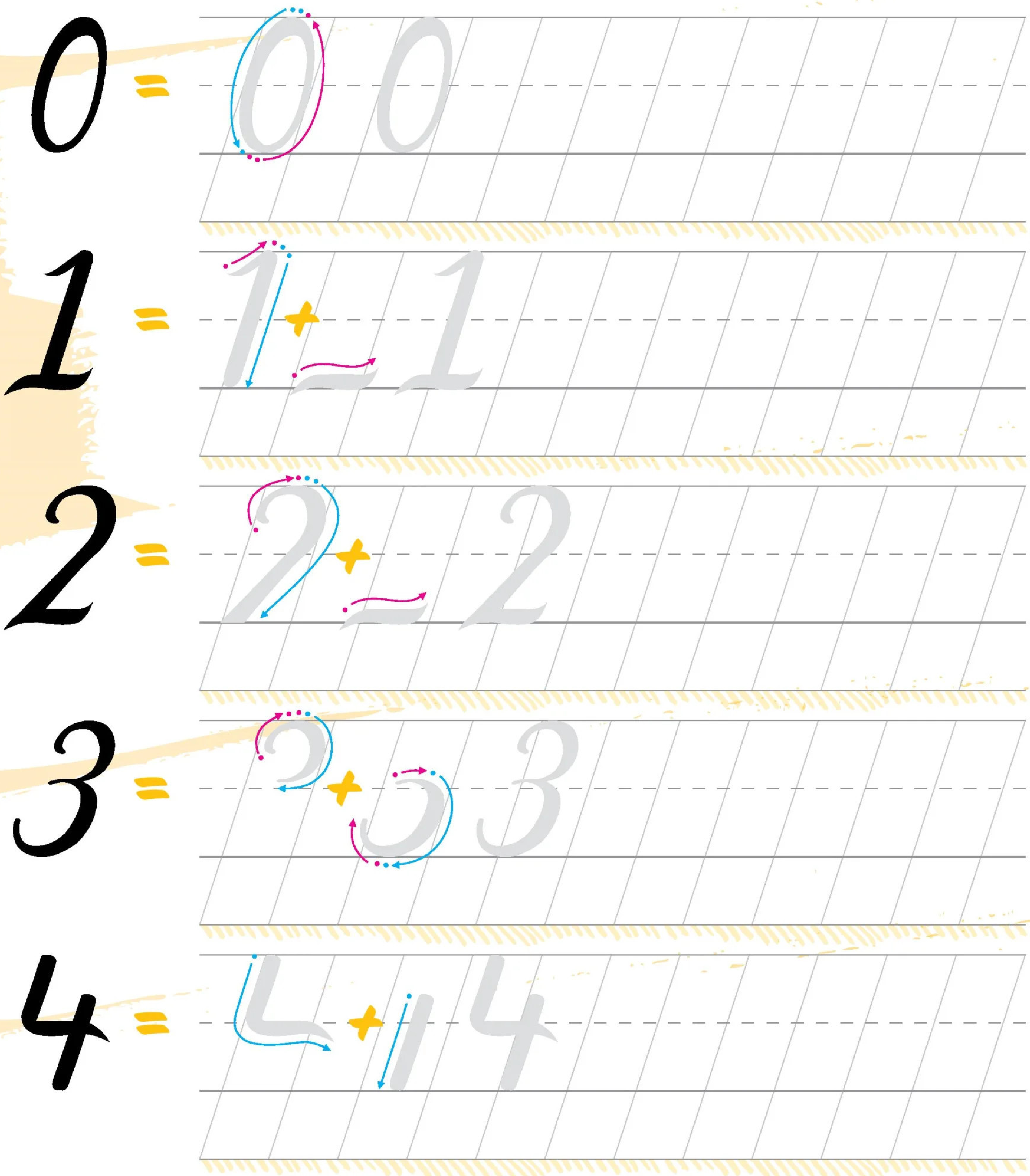
zi zi

zo zo

zy zy

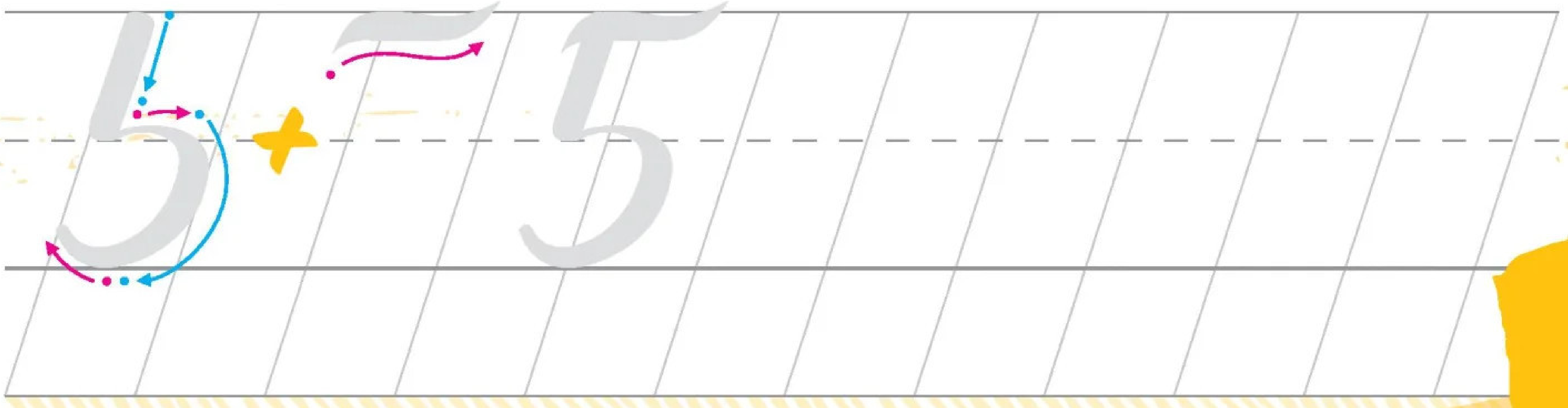
Numbers!

As with letters, numbers can also be created by a *combination of strokes:*

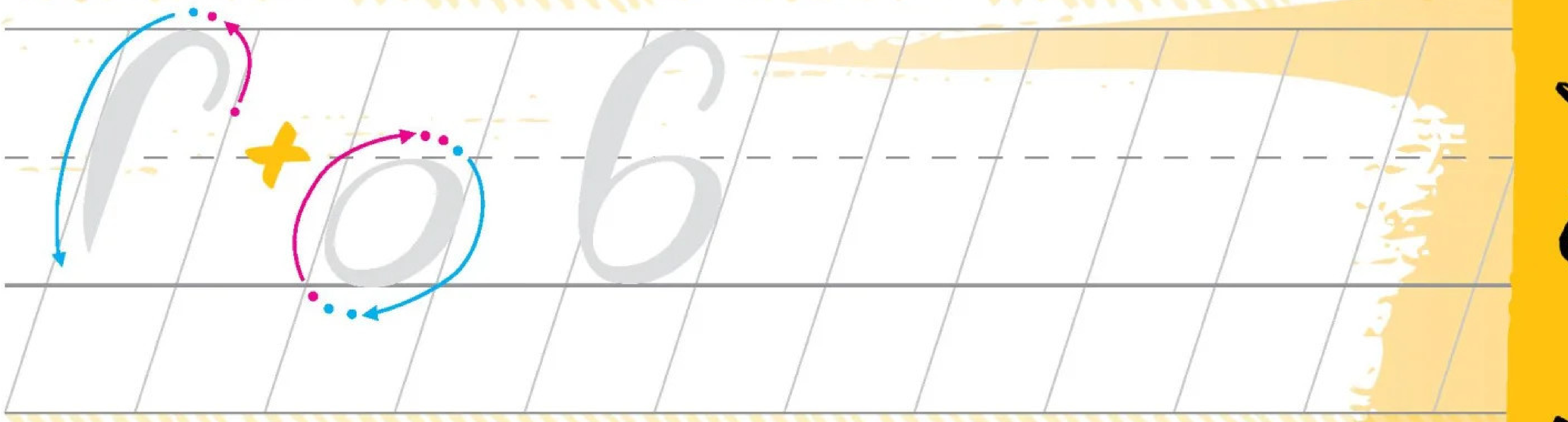


Images Getty Images

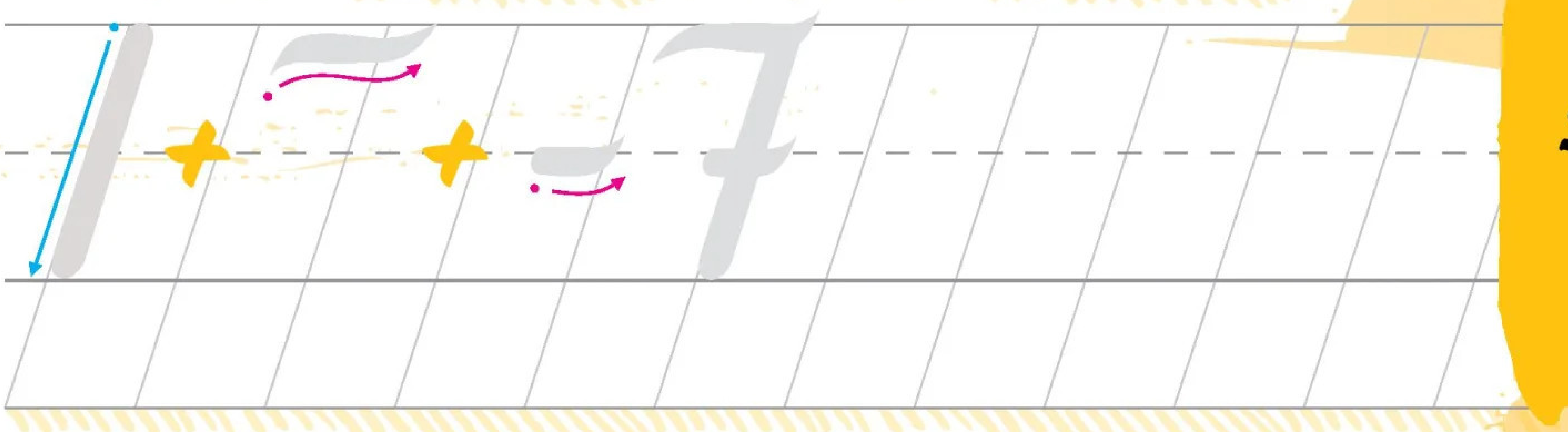
5 =



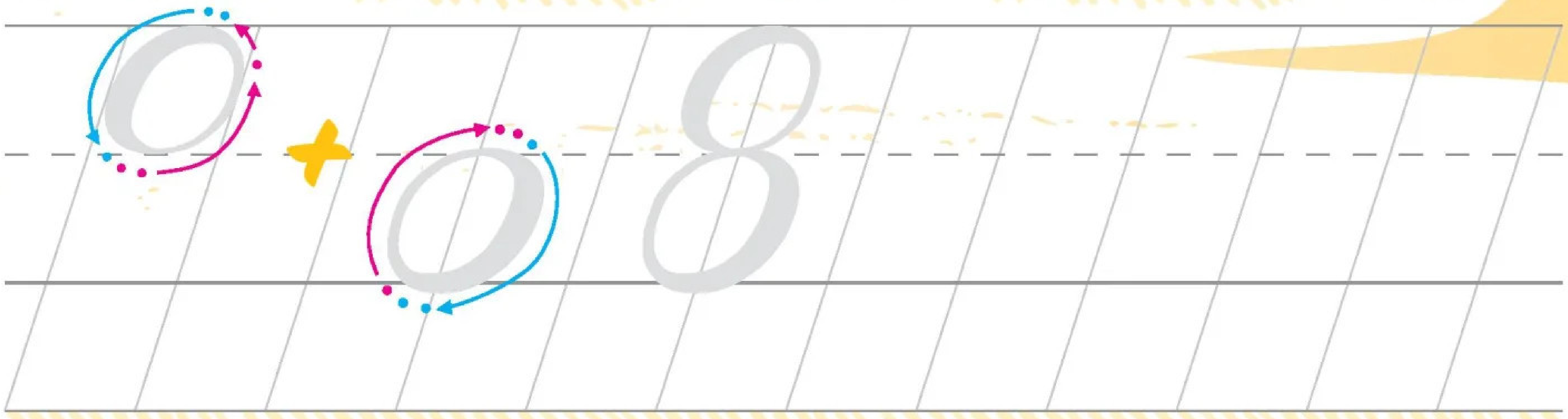
6 =



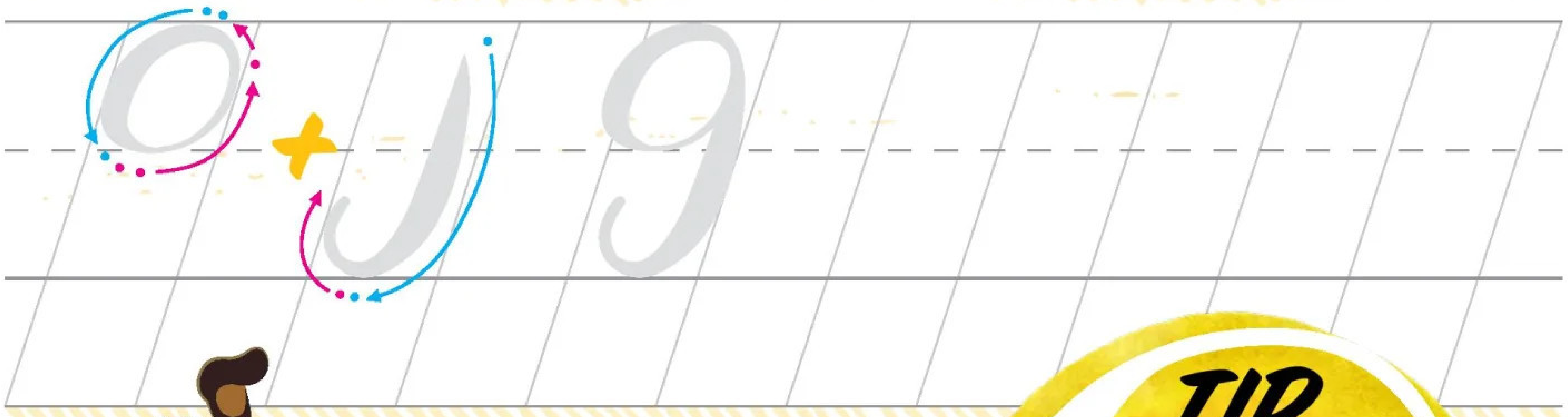
7 =

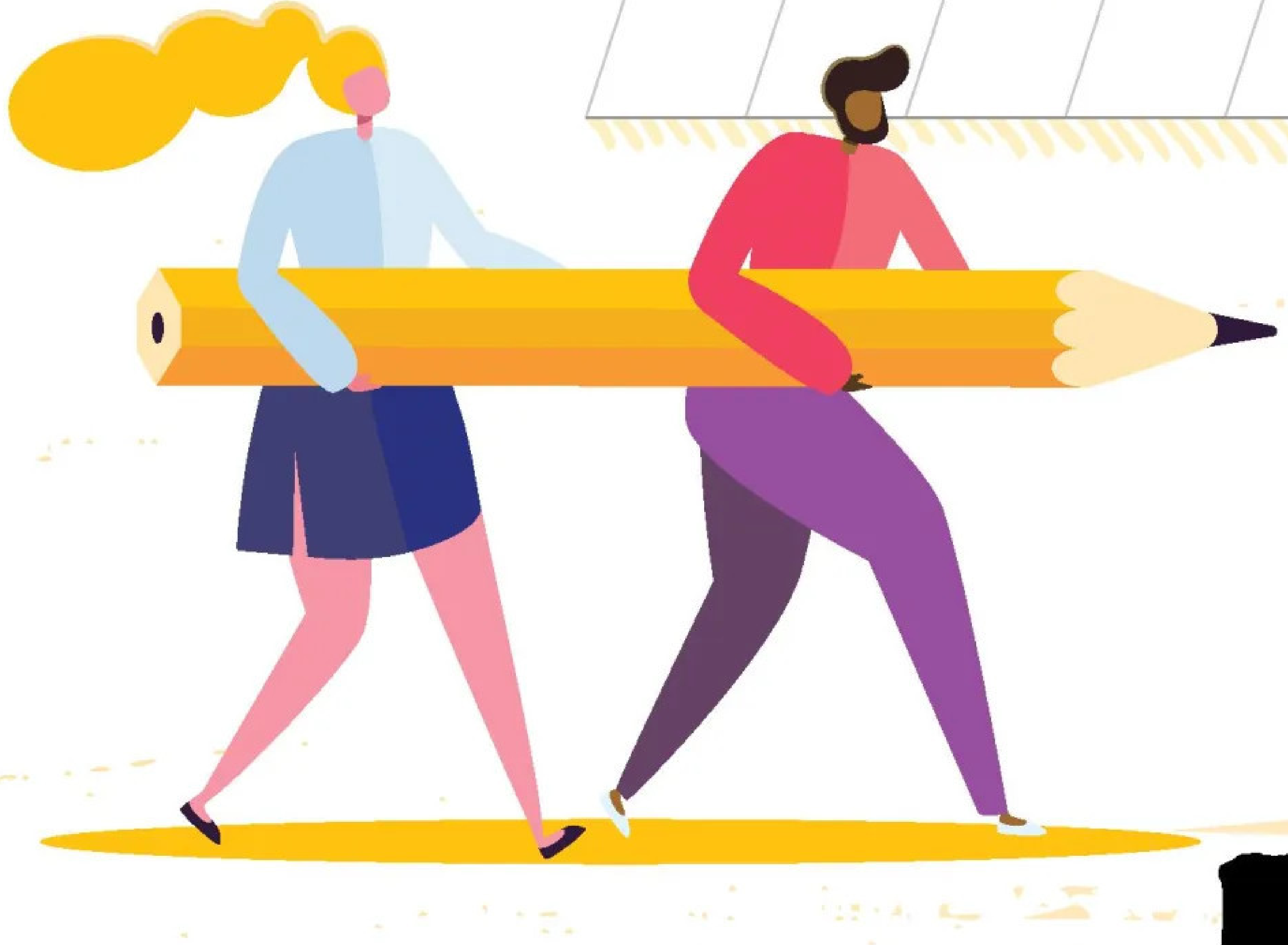


8 =



9 =





TIP

CALLIGRAPHY-STYLE NUMBERS CAN HELP ADD A LOVELY DECORATIVE TOUCH TO PERSONALISED BIRTHDAY AND ANNIVERSARY CARDS.

Sentence Practice!

Practise this sentence to improve your skills of *joining letters and keeping your sizes & angles consistent*

First, trace the example below. Take your time with each individual letter:

The quick
brown fox
jumps over
the lazy dog

TIP

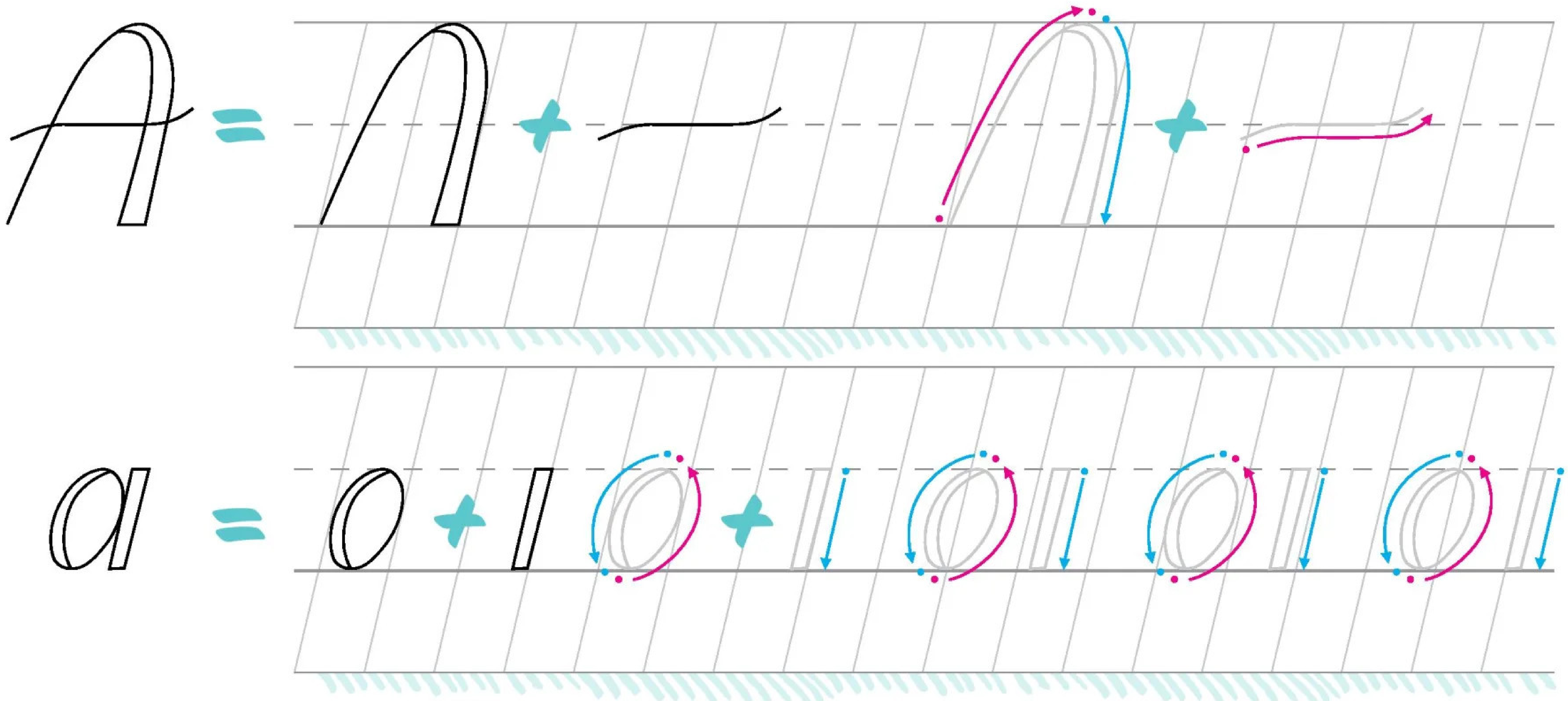
NOTICE WHERE SOME LETTERS JOIN UP AND CONSIDER WHERE YOU WILL LIFT YOUR PEN. IF YOU PREFER, YOU CAN ALWAYS CAREFULLY ADD IN JOINS AFTERWARDS.

Images Getty Images

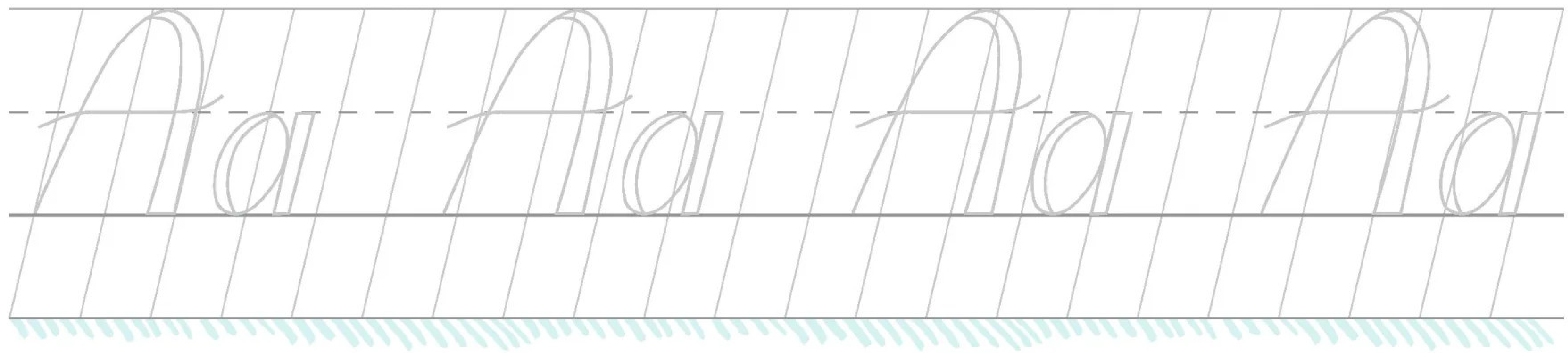
Pace yourself and focus on the strokes rather than the words!

Next, try on your own *without guides*:

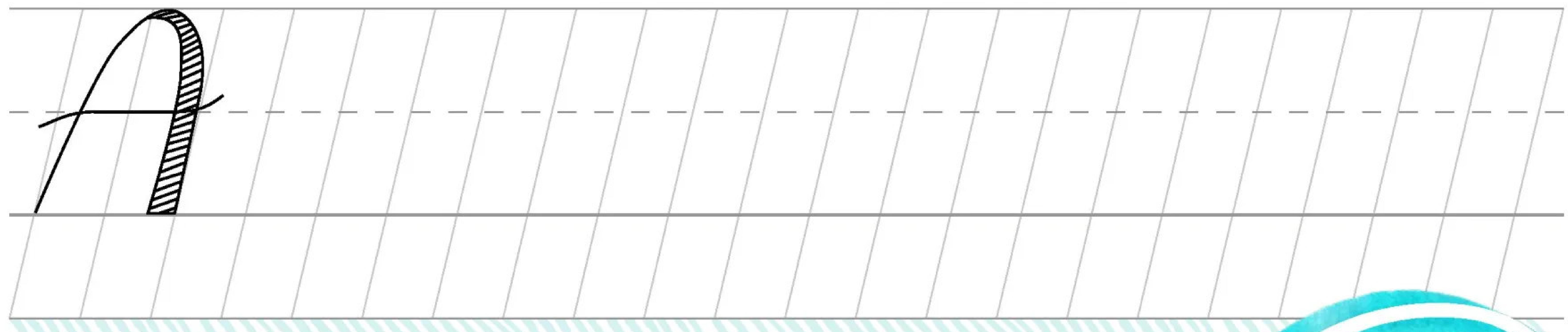
First, practise the *individual strokes* that make up the letter:

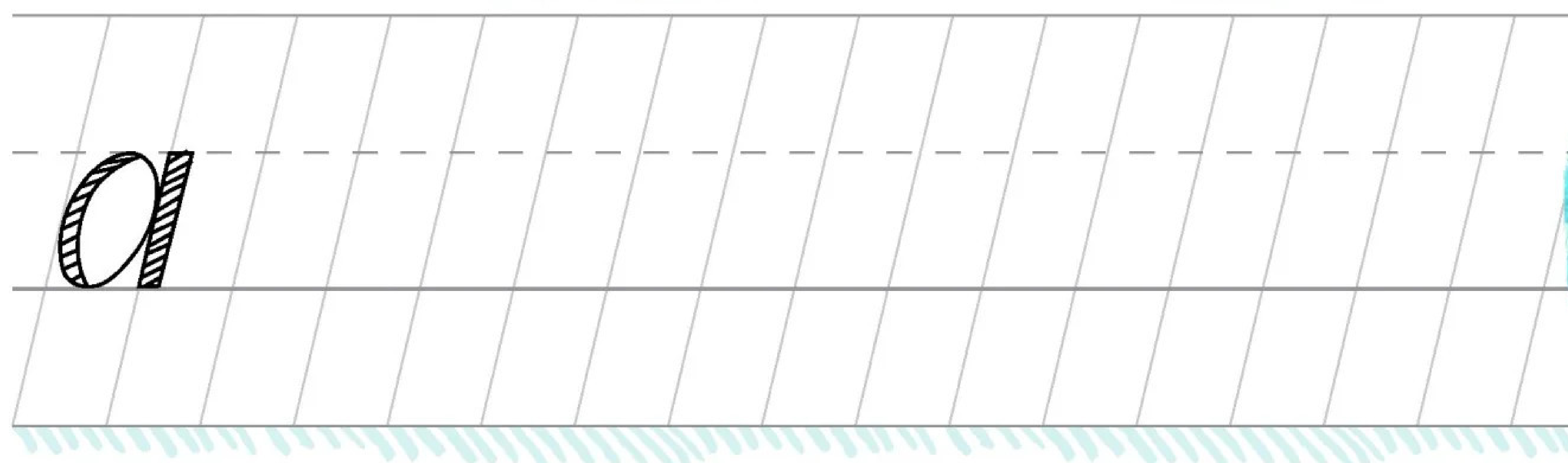


Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:





TIP

DRAW THE OUTLINE STROKES FIRST BEFORE ADDING EXTRA LINES PARALLEL TO ANY DOWNSTROKES. SHADE IN THE GAP TO CREATE THE IMPRESSION OF A SINGLE, THICK STROKE.

Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

an an

at at

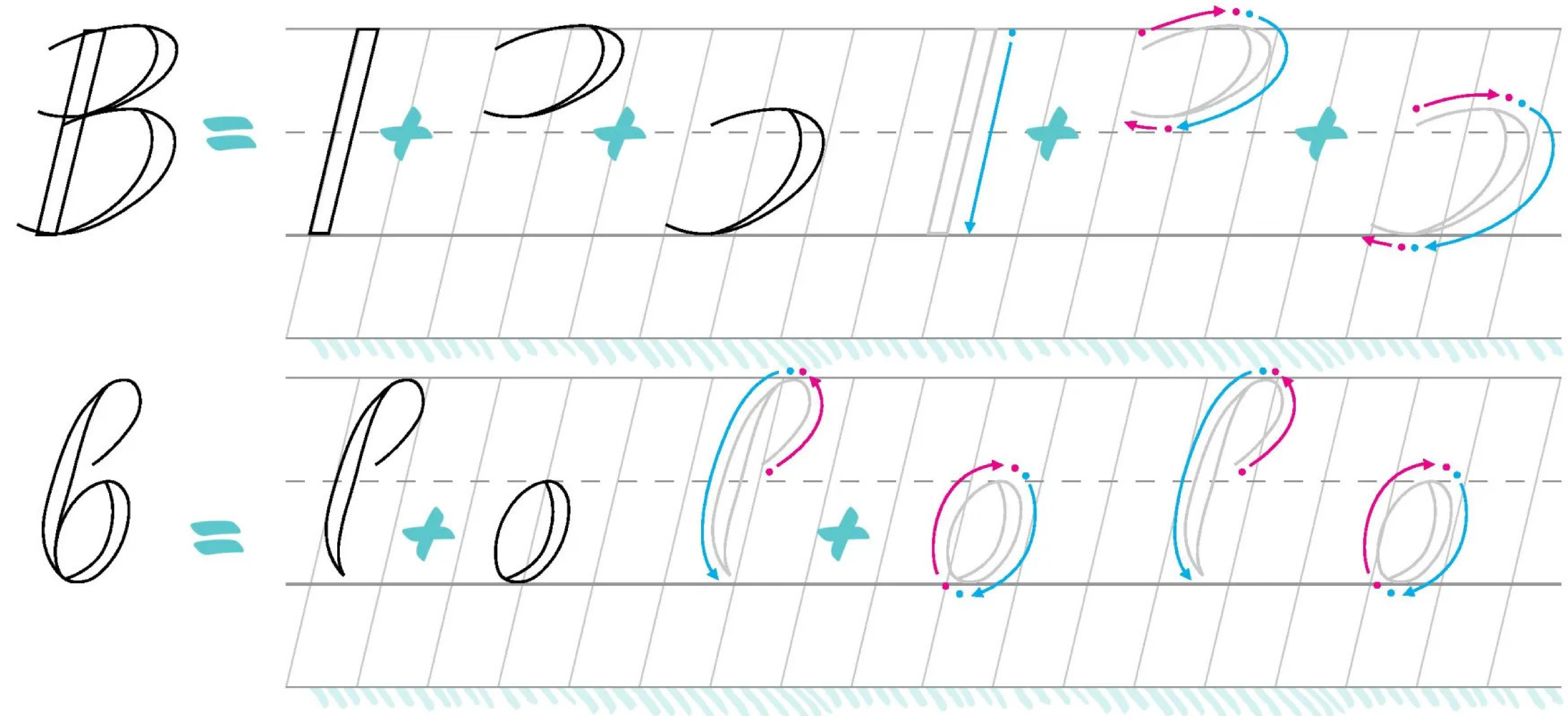
as as

ar ar

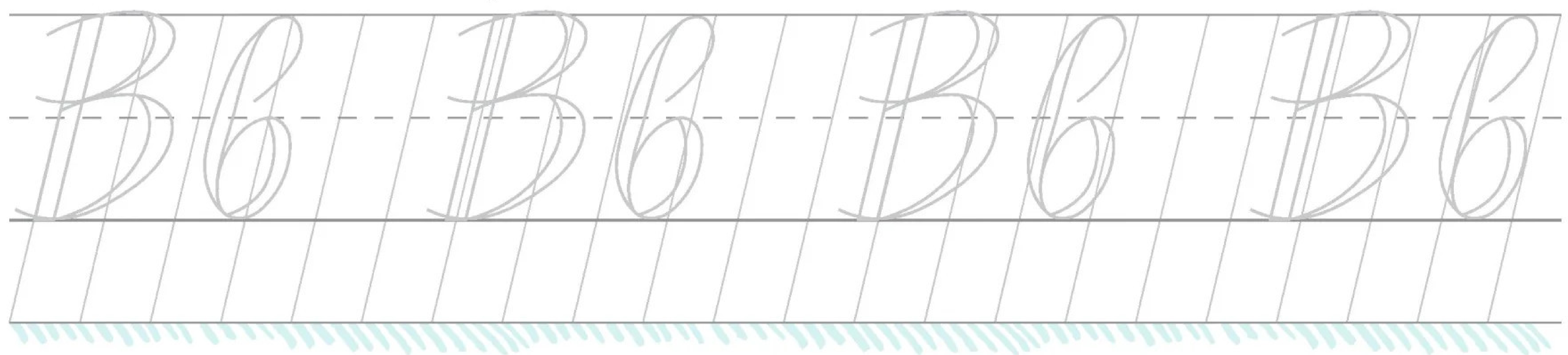
al al

B

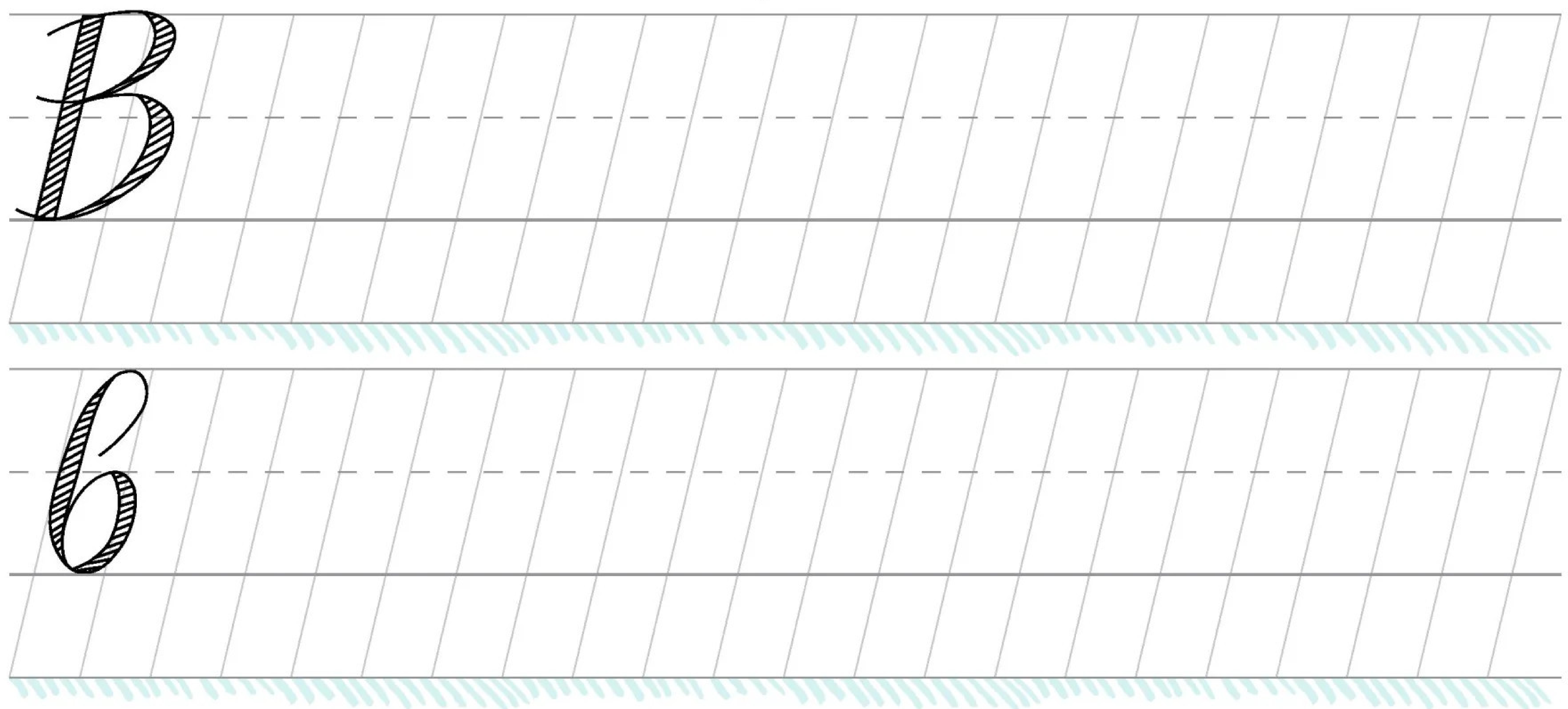
First, practise the **individual strokes** that make up the letter:



Now, practise **combining the strokes** by tracing these guides:

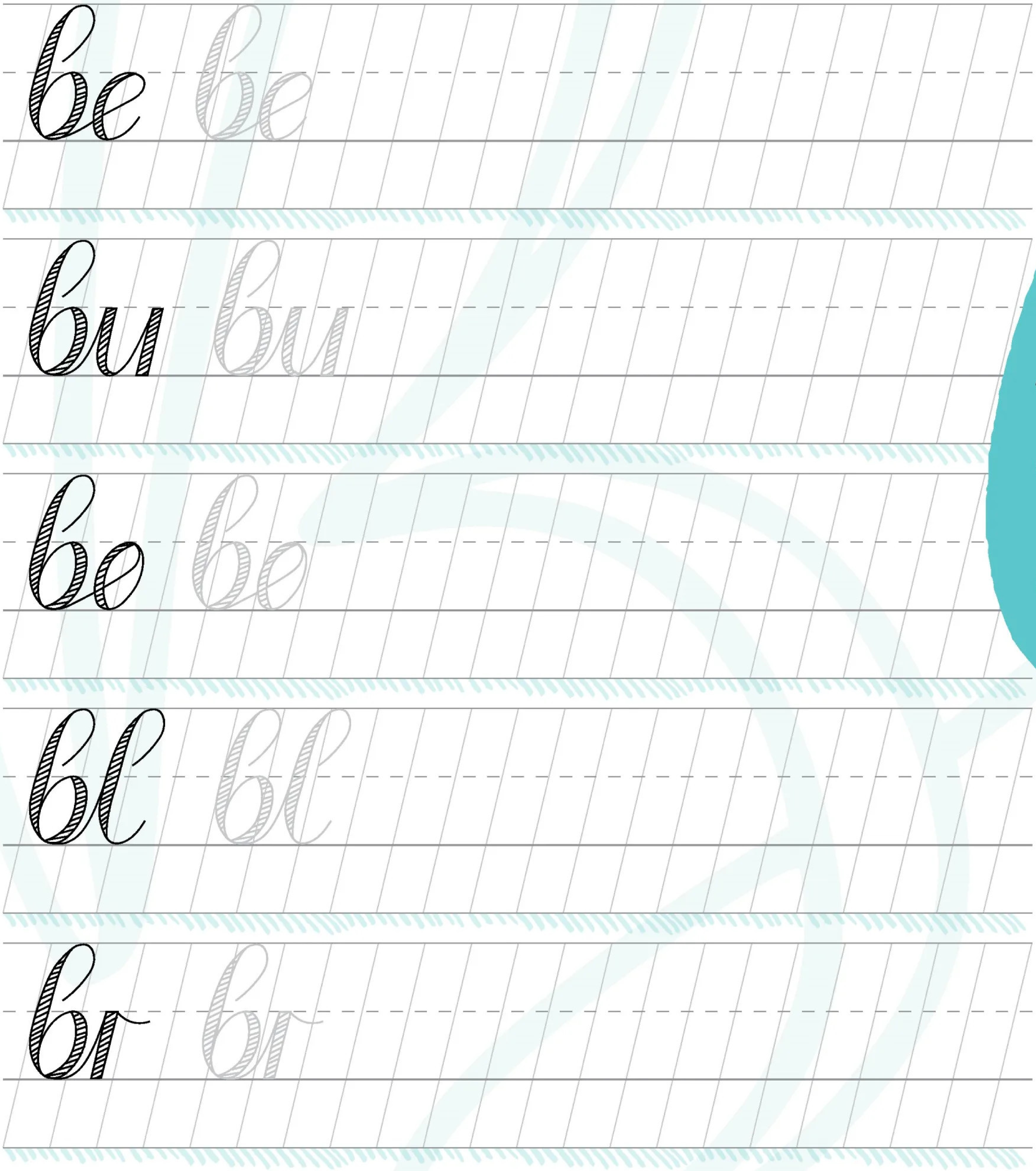


Finally, practise the **letter without guides**:

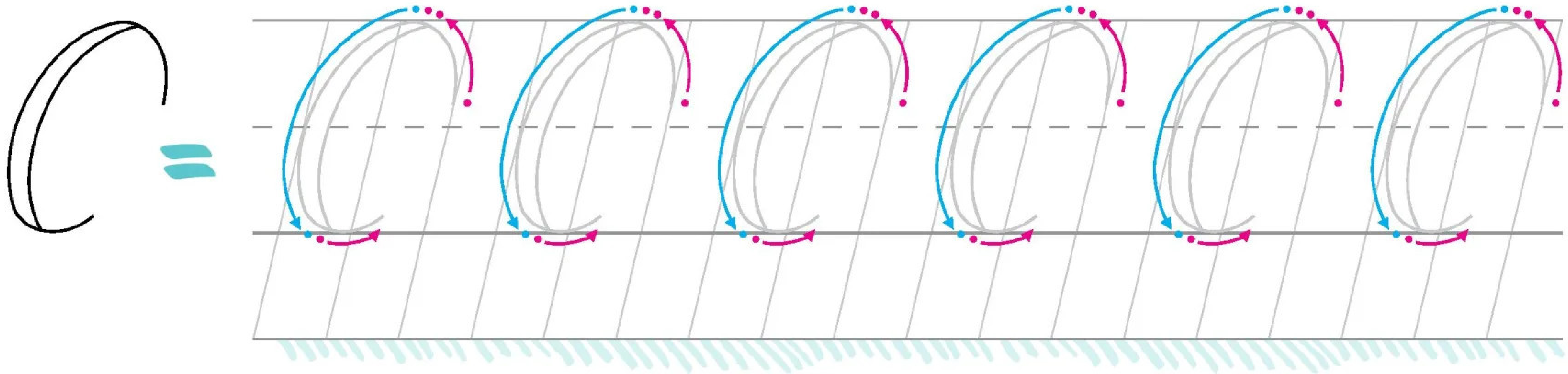


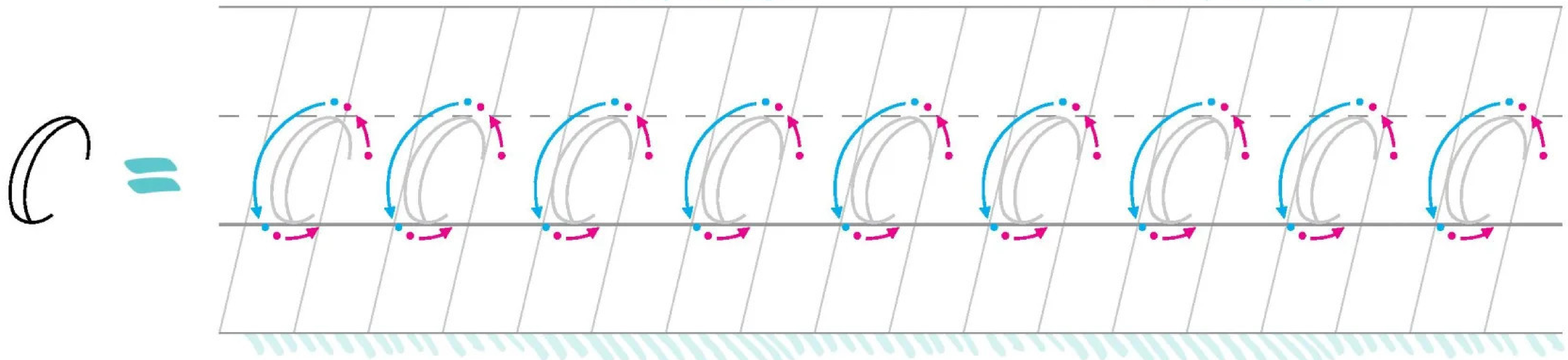
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

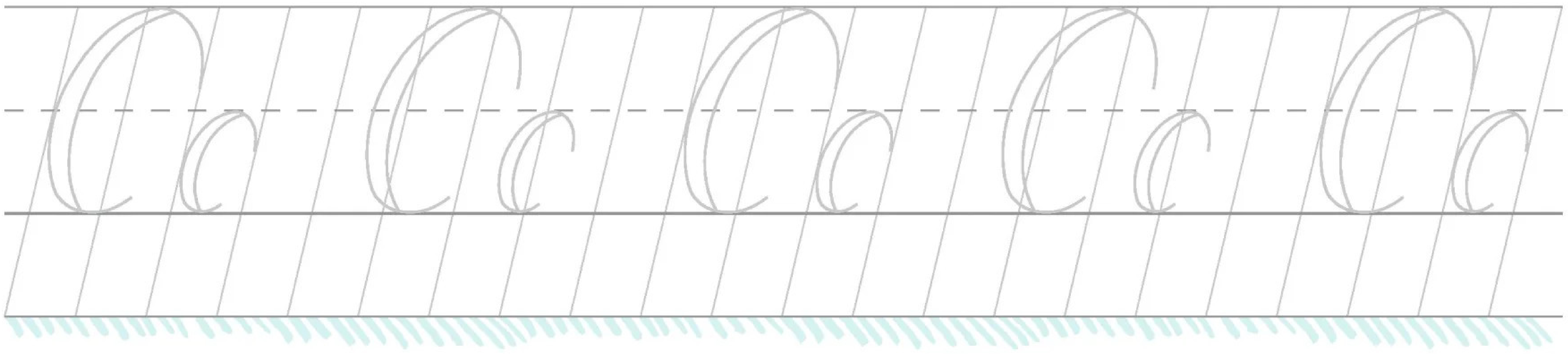

be be
bu bu
bo bo
bl bl
br br

First, practise the *individual strokes* that make up the letter:

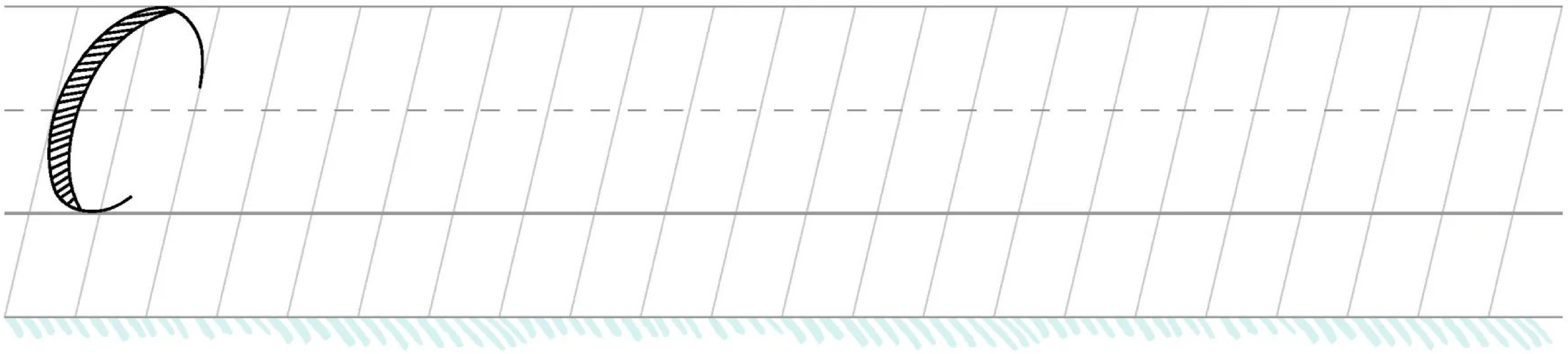


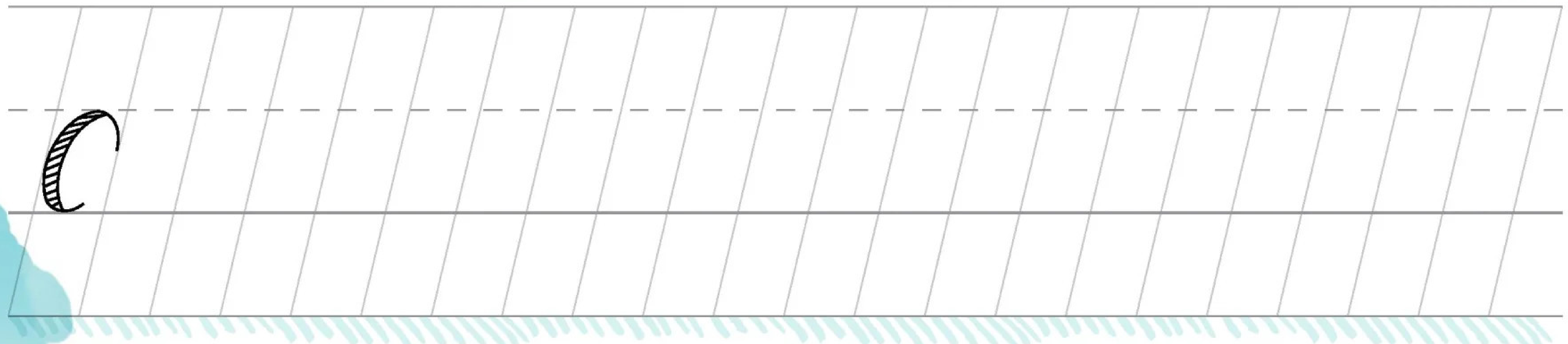


Now, practise *combining the strokes* by tracing these guides:



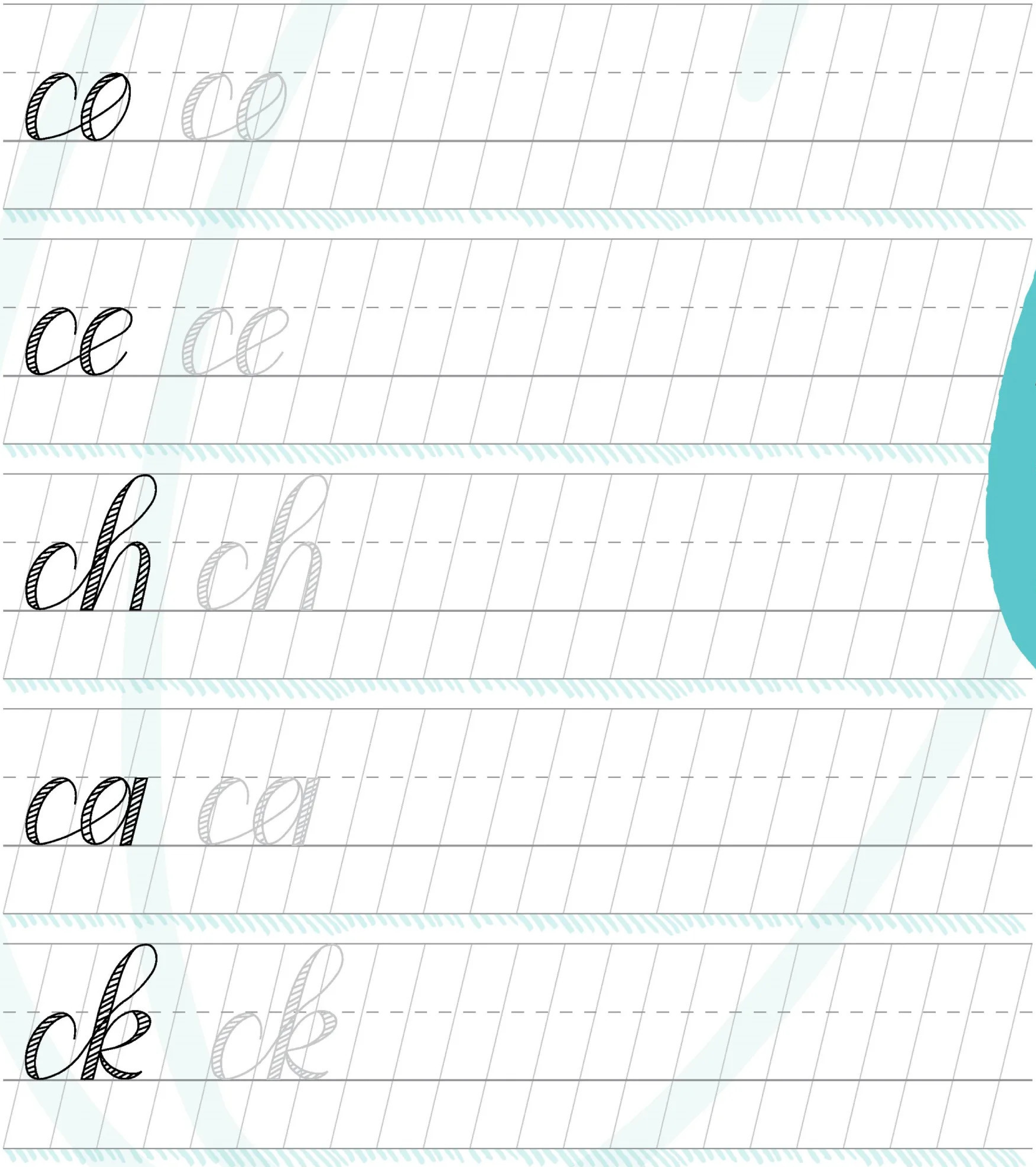
Finally, practise the *letter without guides*:

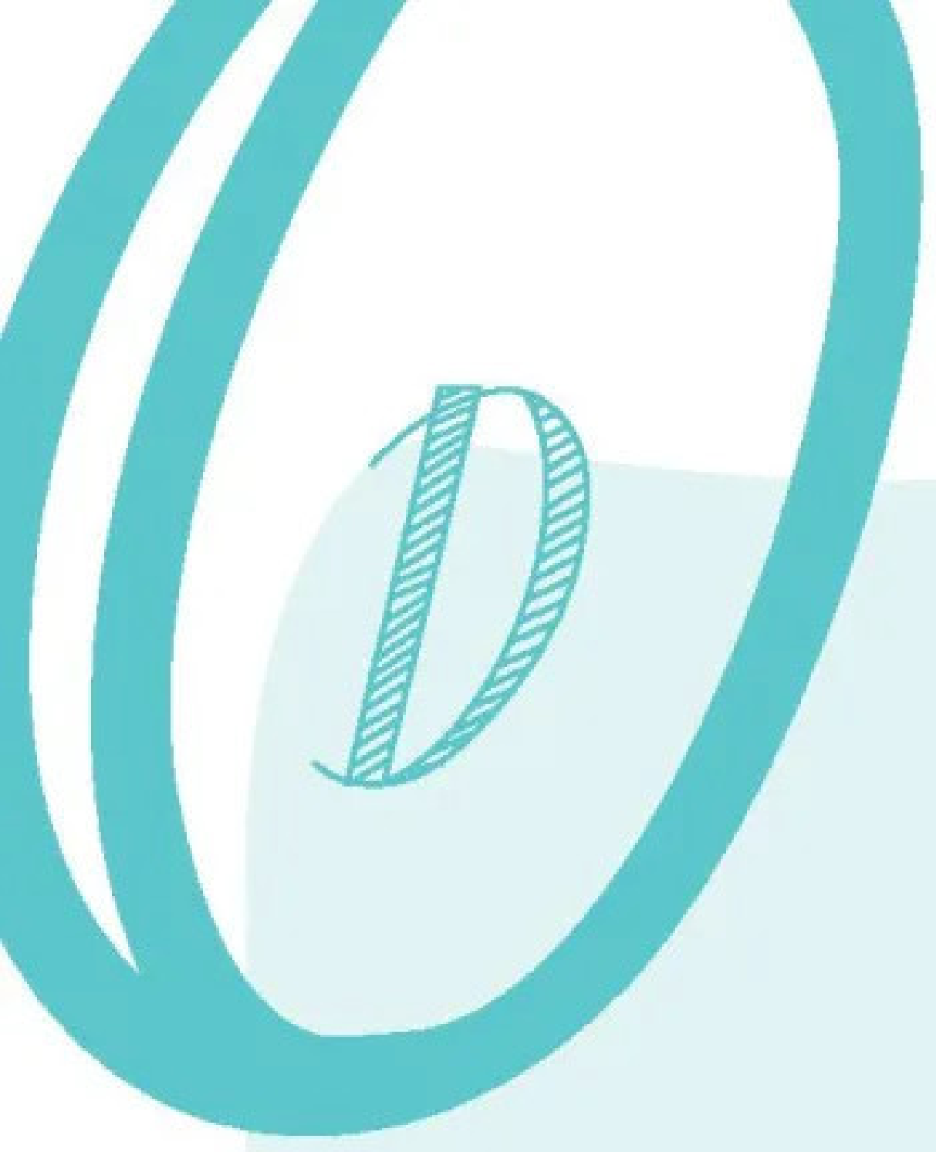




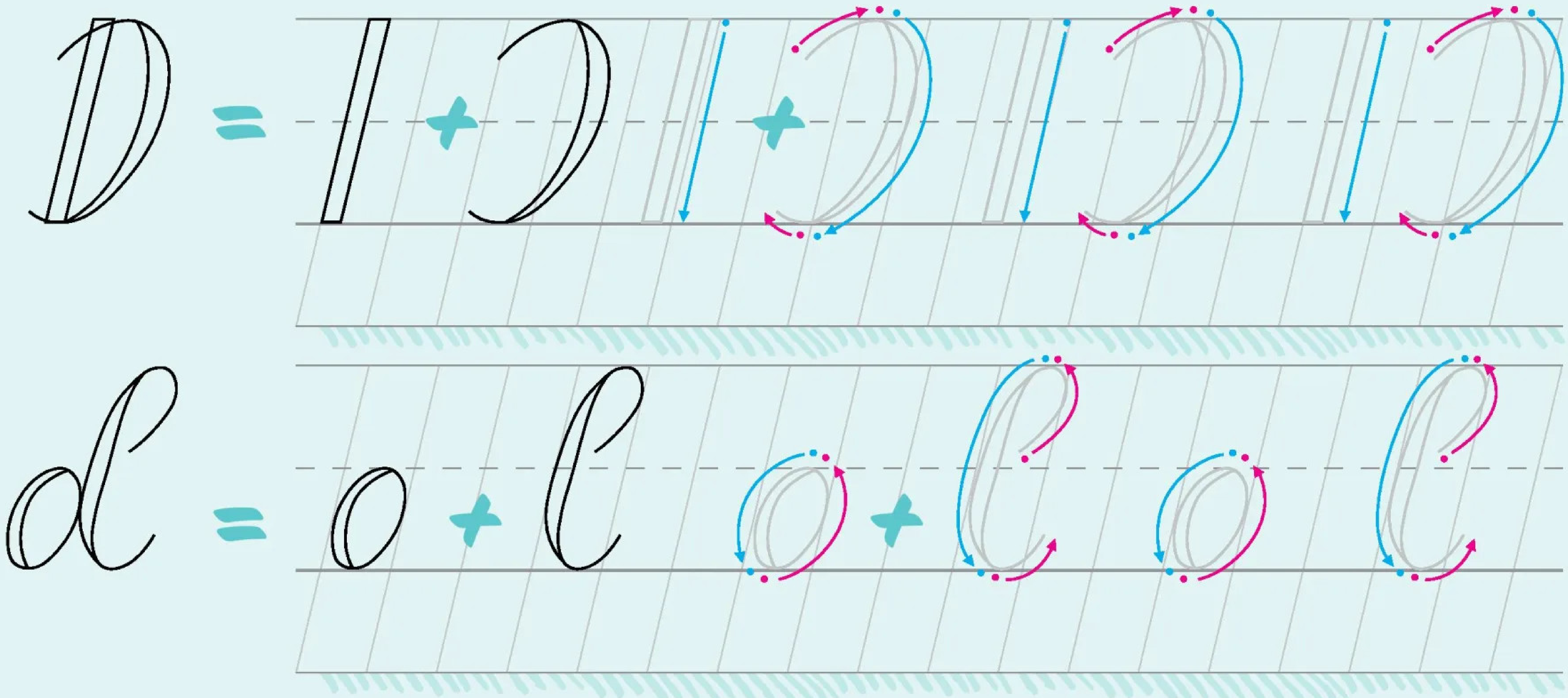
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

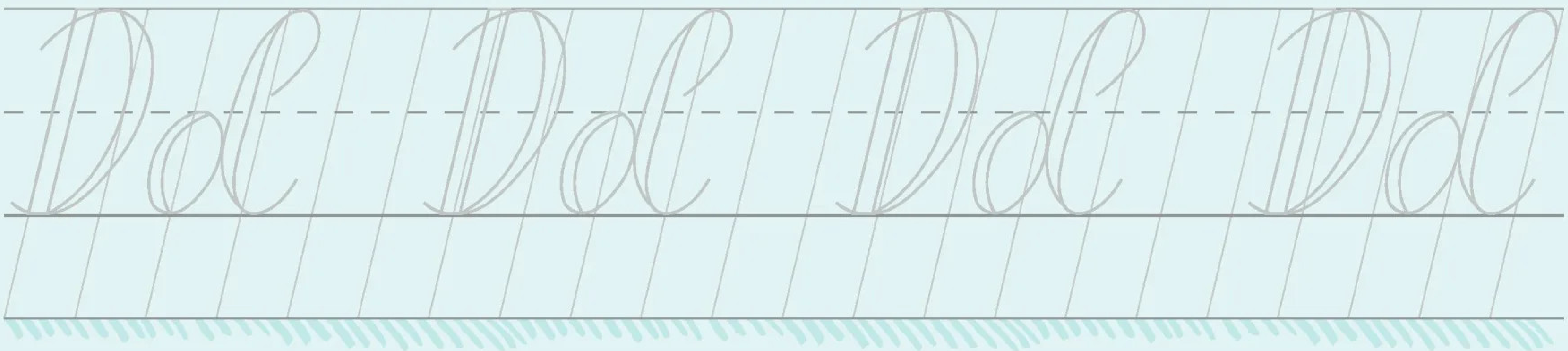

ce ce
ce ce
ch ch
ca ca
ck ck



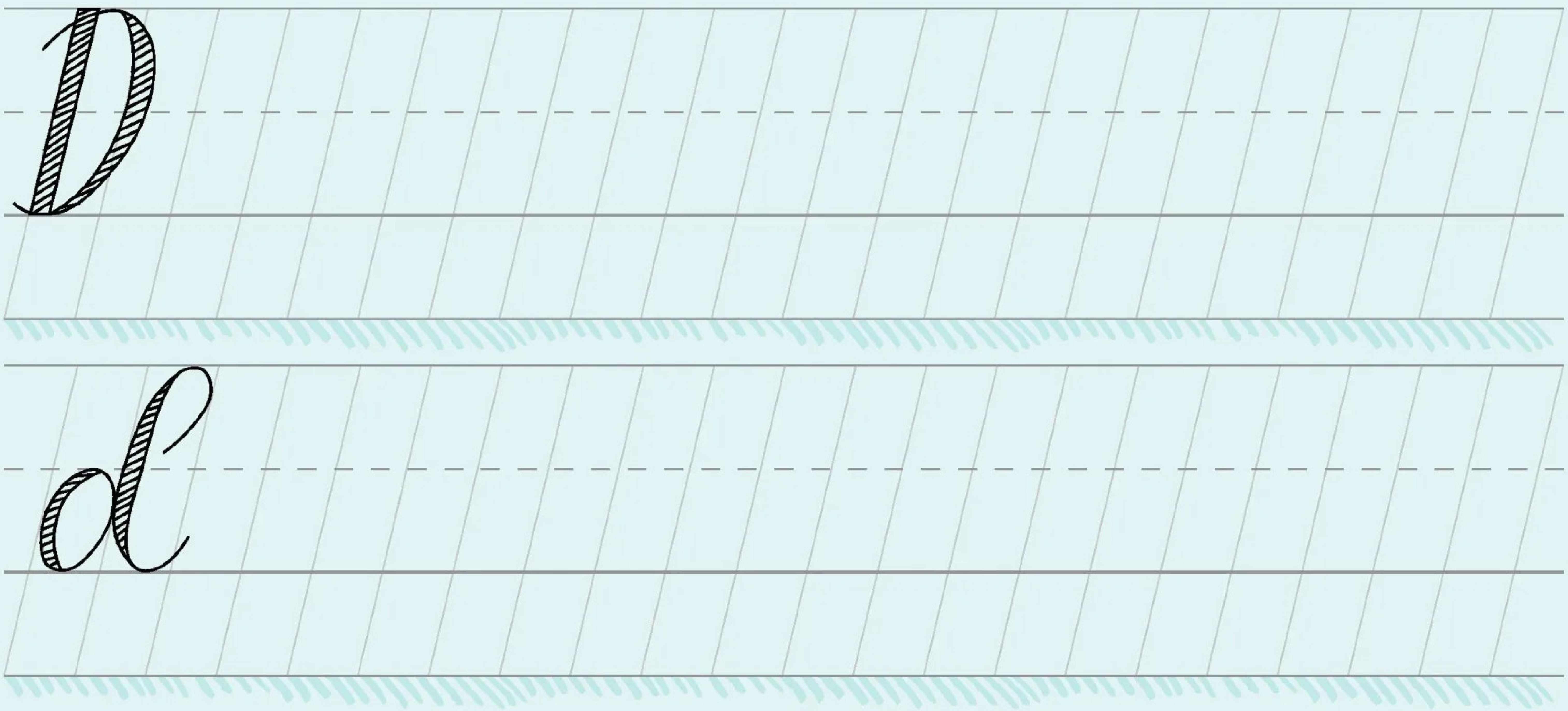
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

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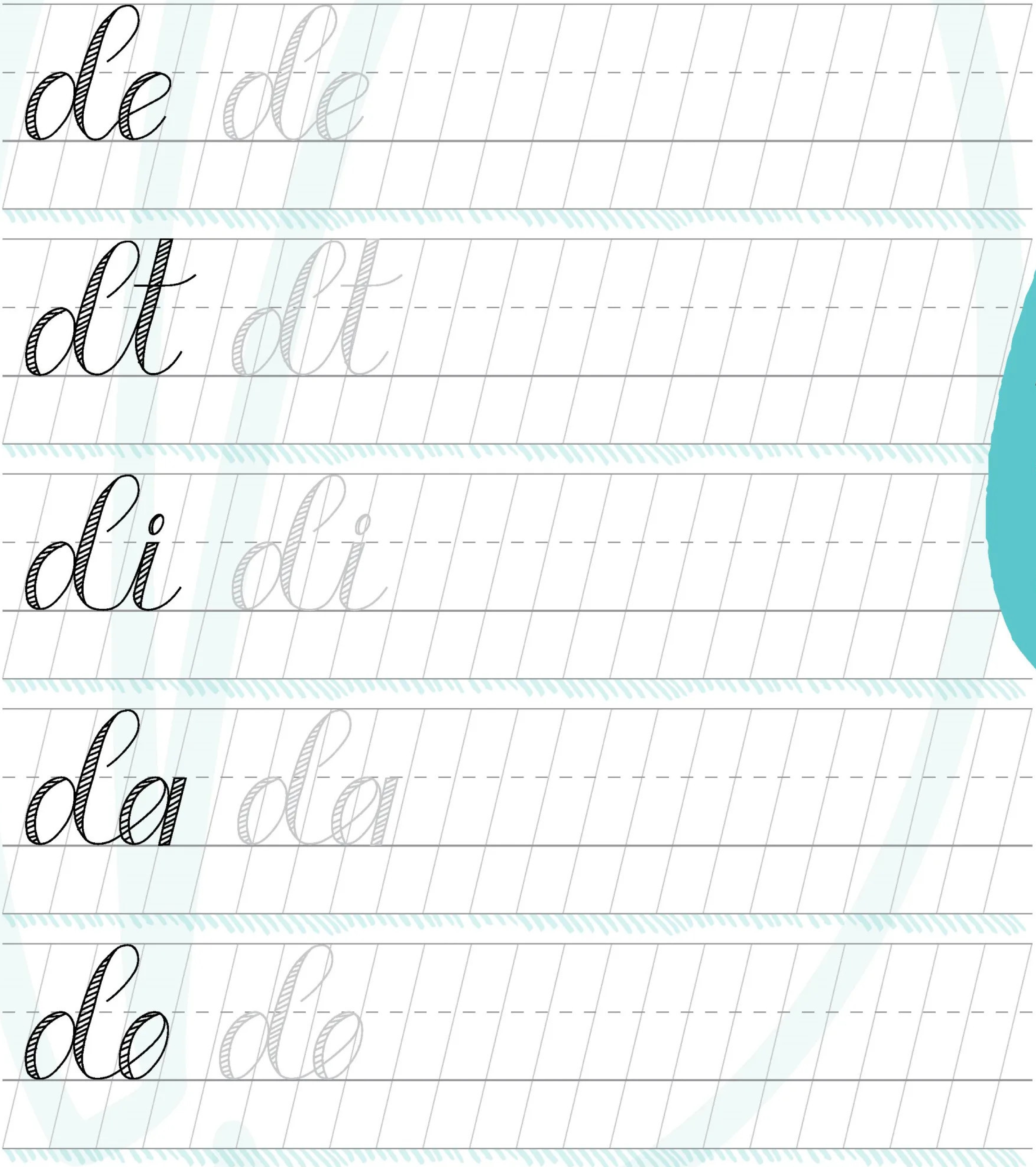
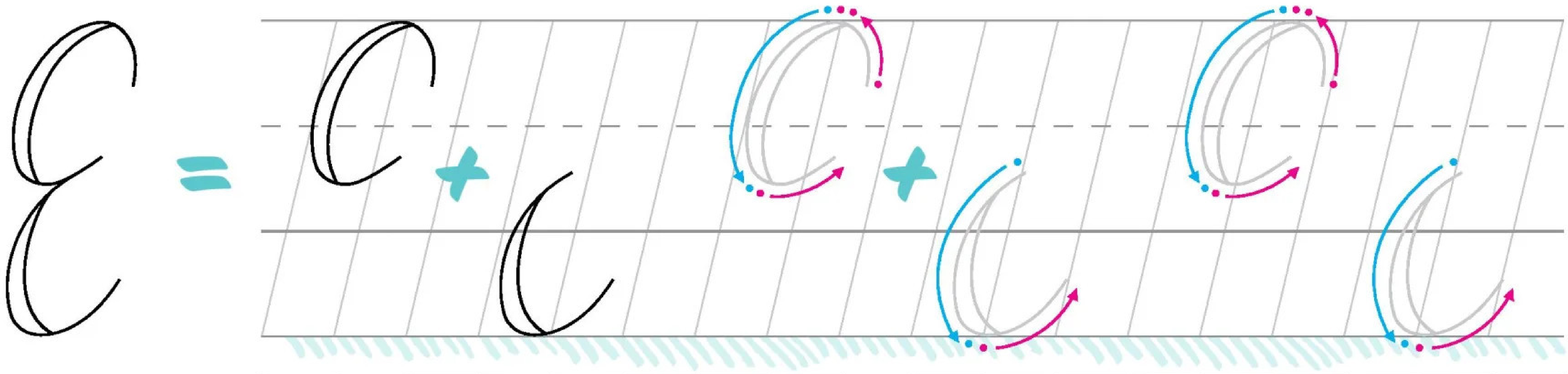
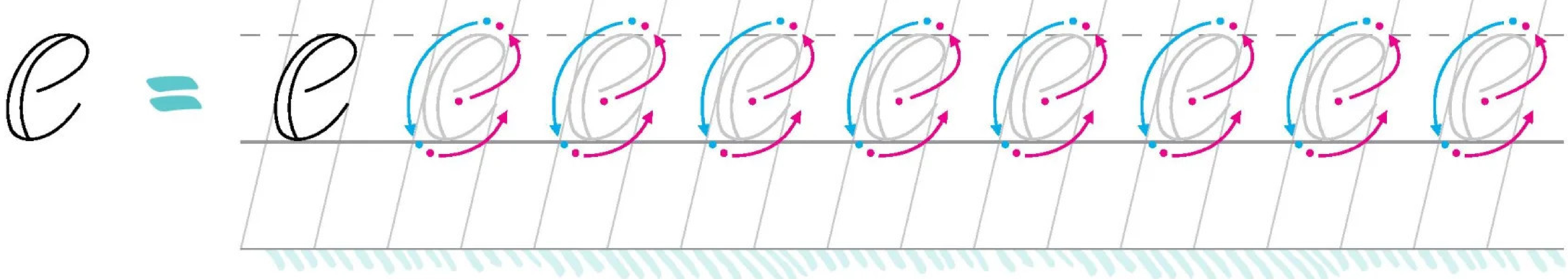
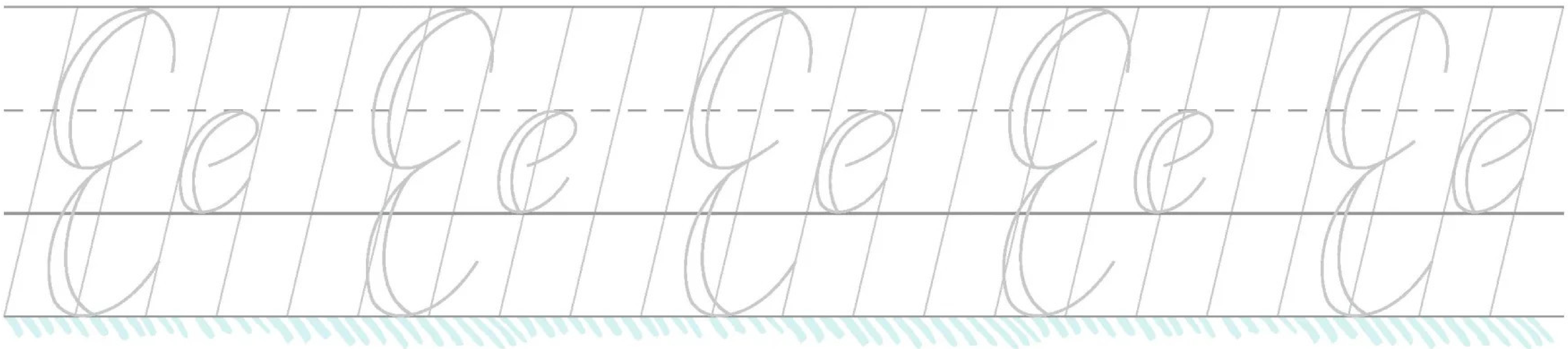

de de
dt dt
di di
da da
do do

First, practise the *individual strokes* that make up the letter:

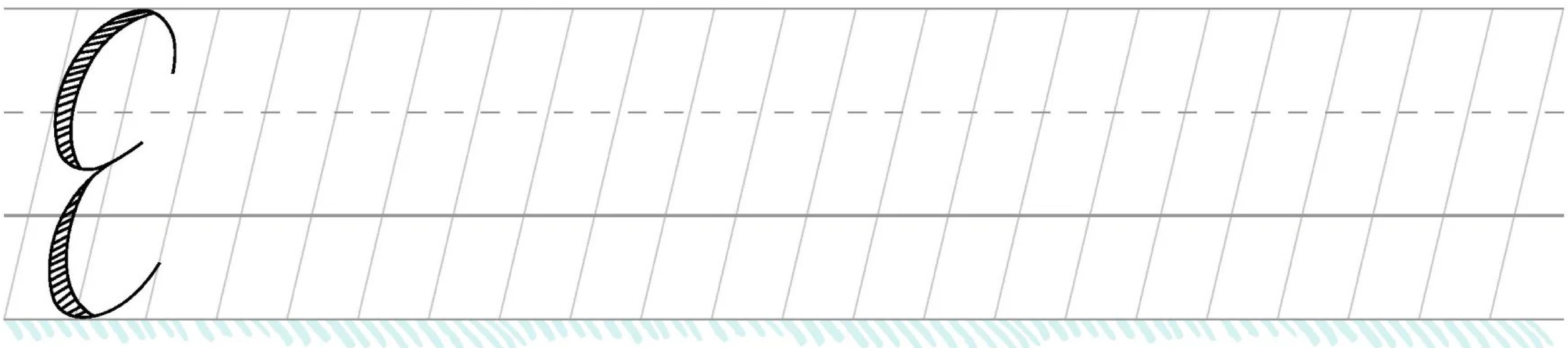


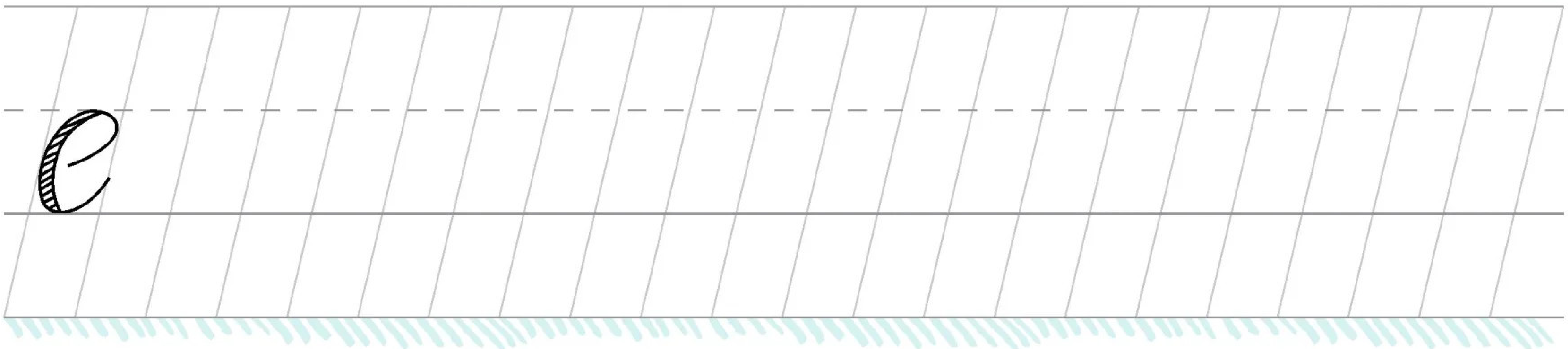


Now, practise *combining the strokes* by tracing these guides:



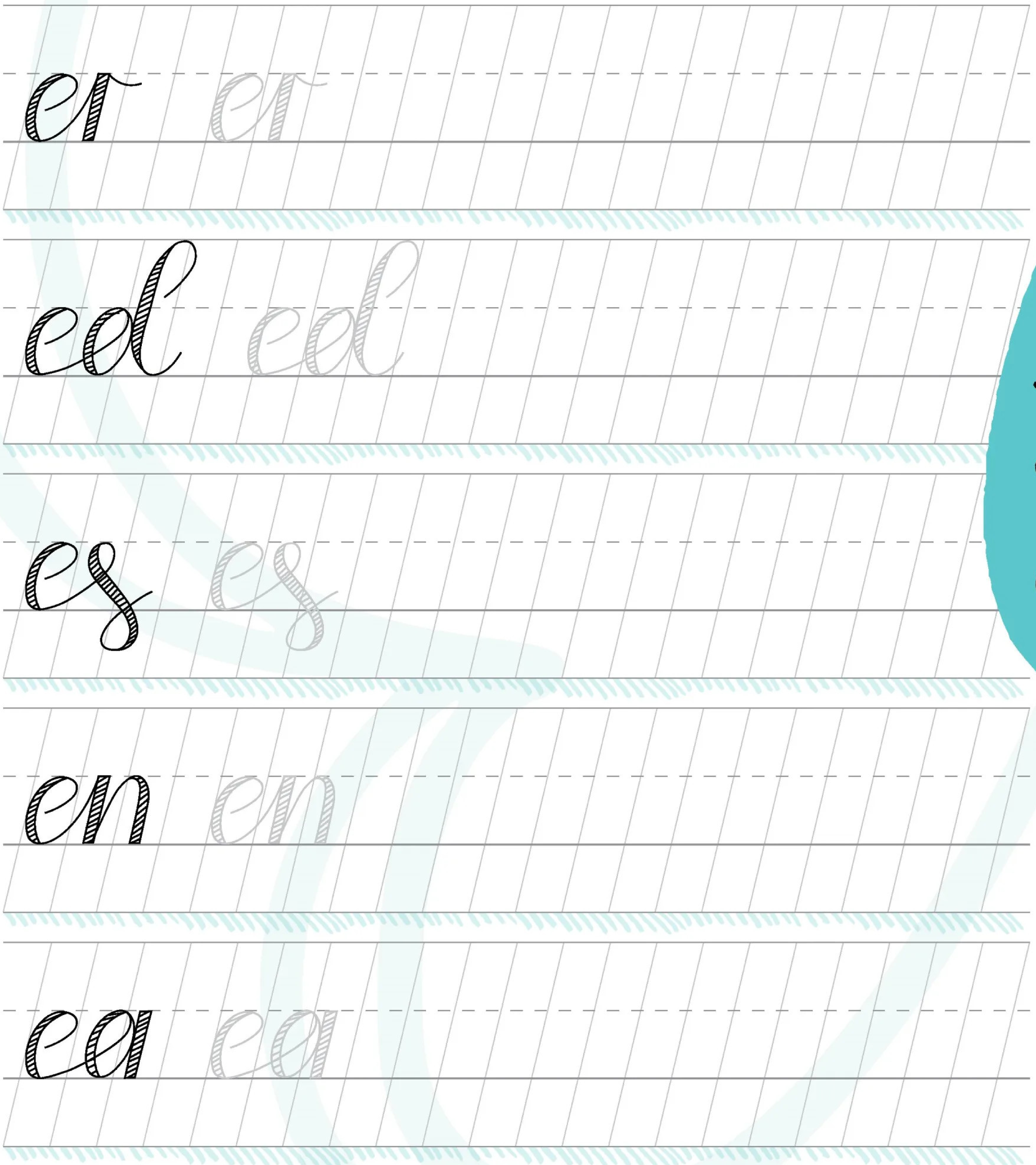
Finally, practise the *letter without guides*:



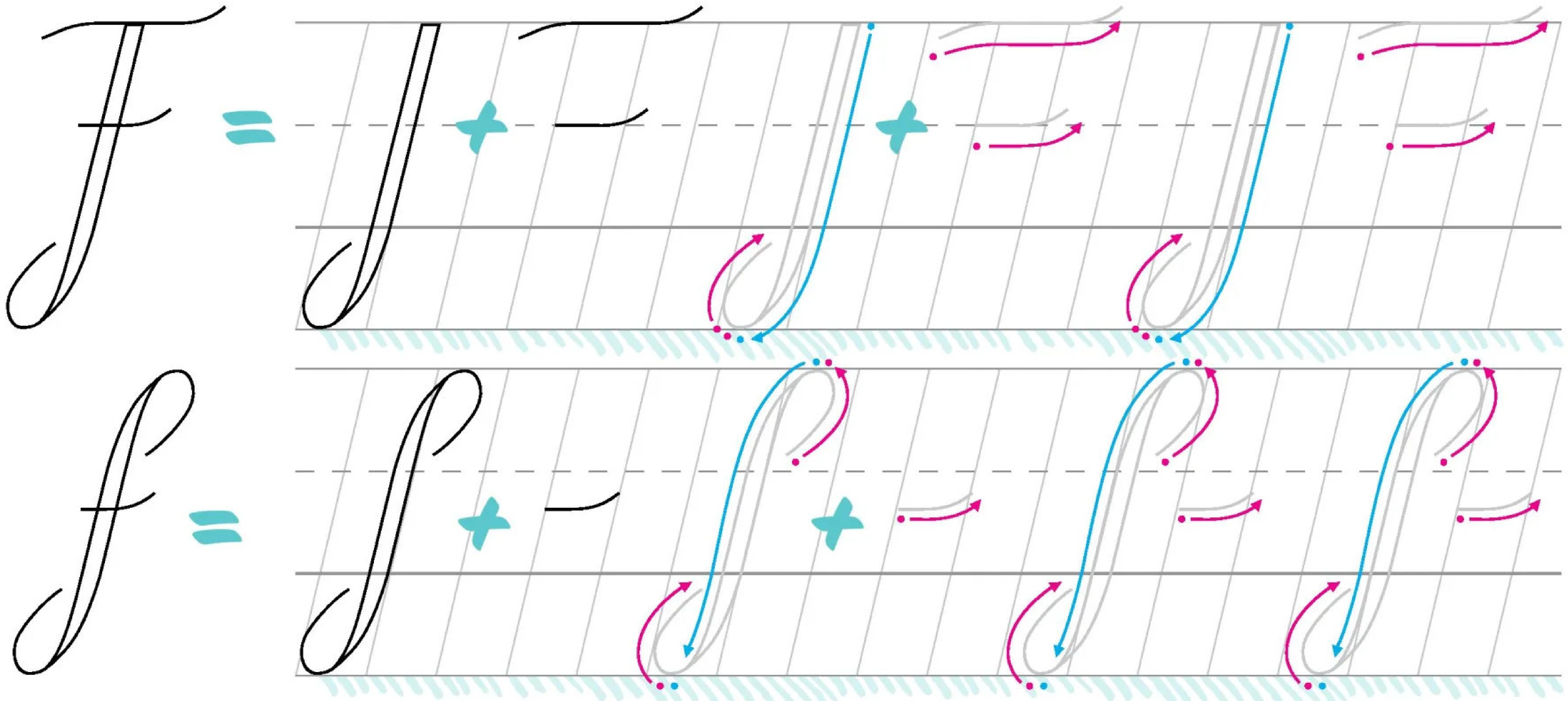


Common Combinations

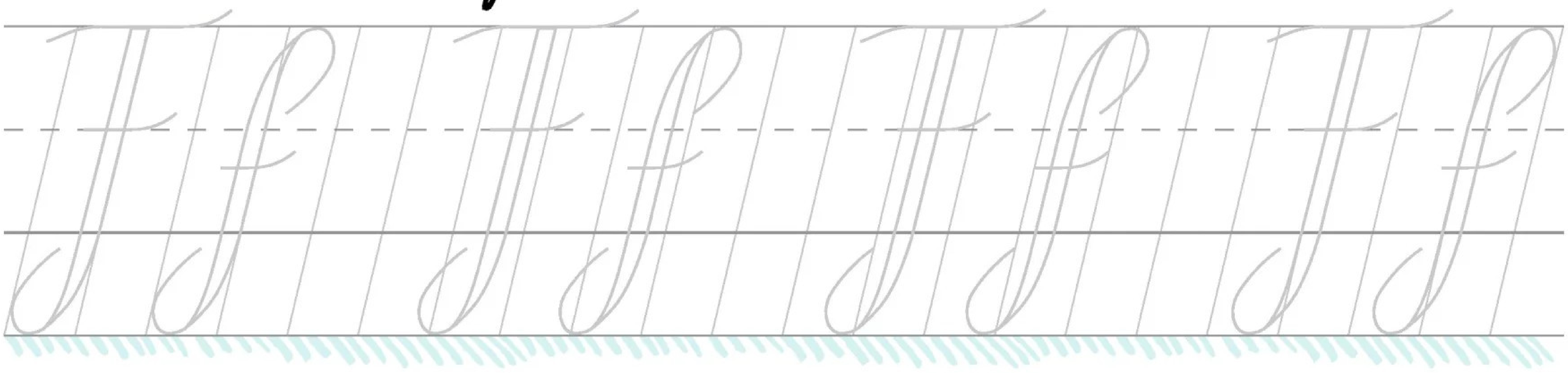
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


er er
ed ed
es es
en en
ea ea

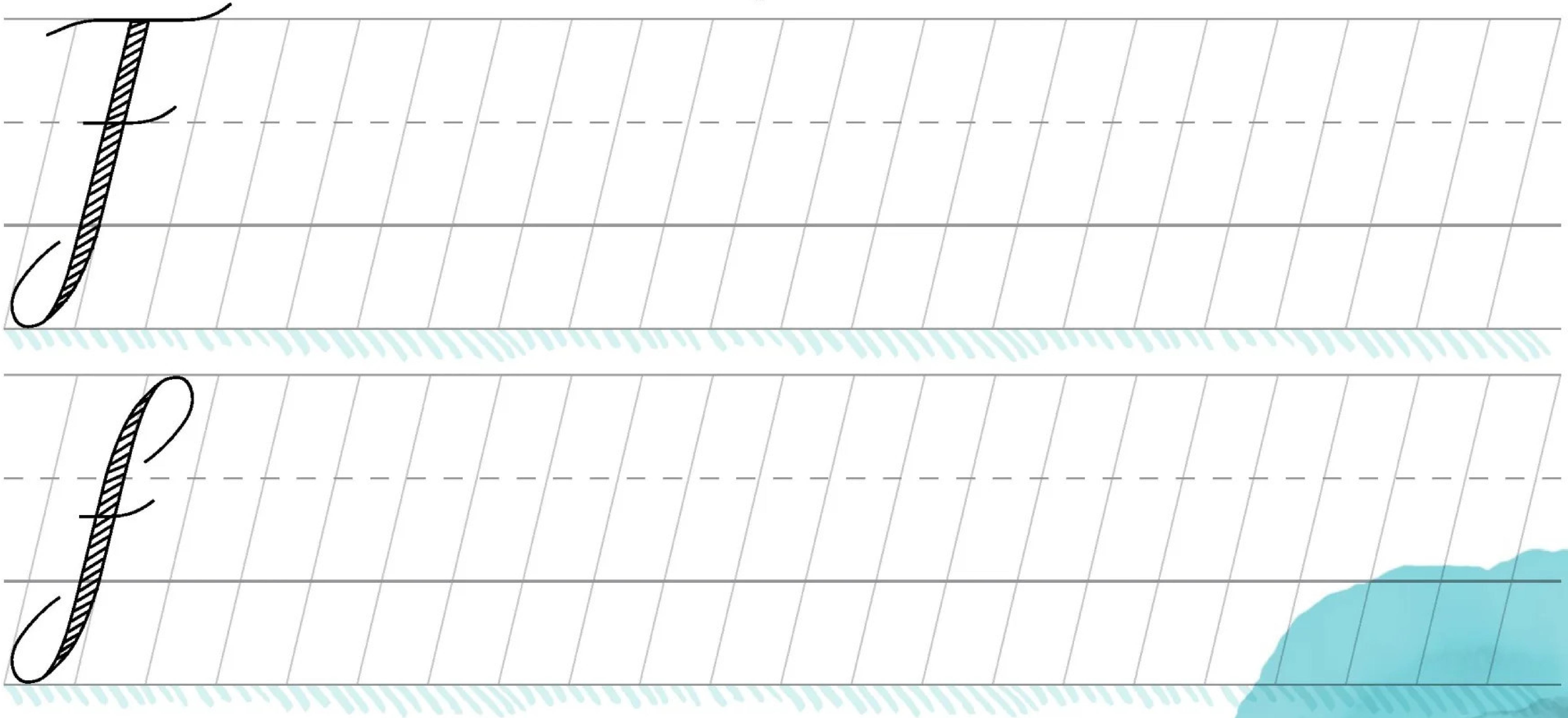
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

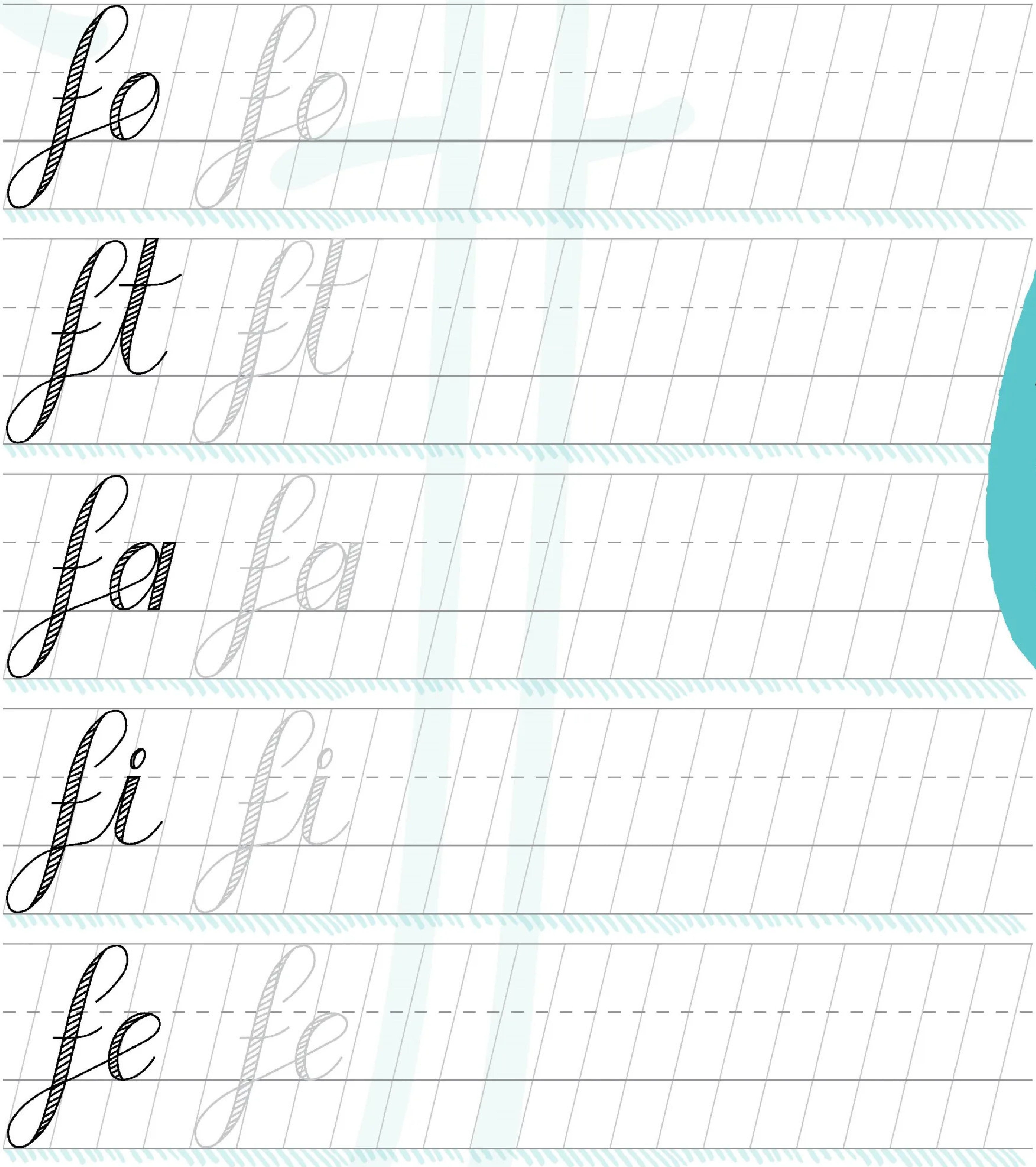


Finally, practise the *letter without guides*:

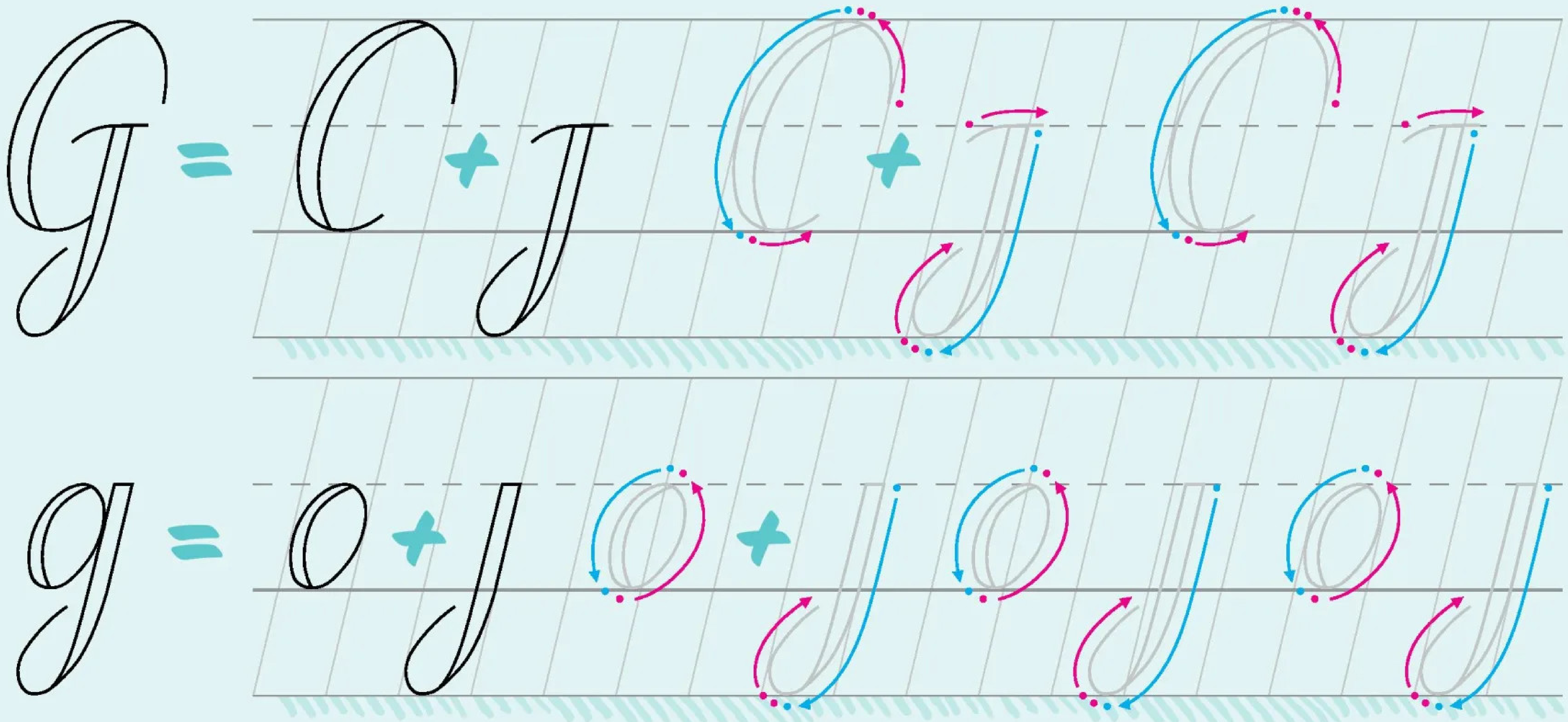


Common Combinations

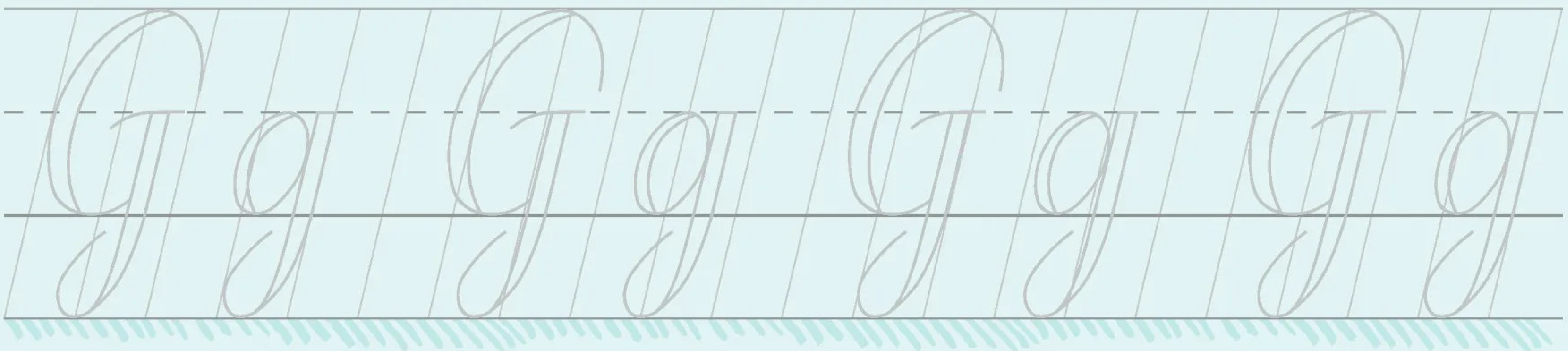
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


fe fe
ft ft
fa fa
fi fi
fe fe

First, practise the individual strokes that make up the letter:



Now, practise combining the strokes by tracing these guides:



Finally, practise the letter without guides:

Common Combinations

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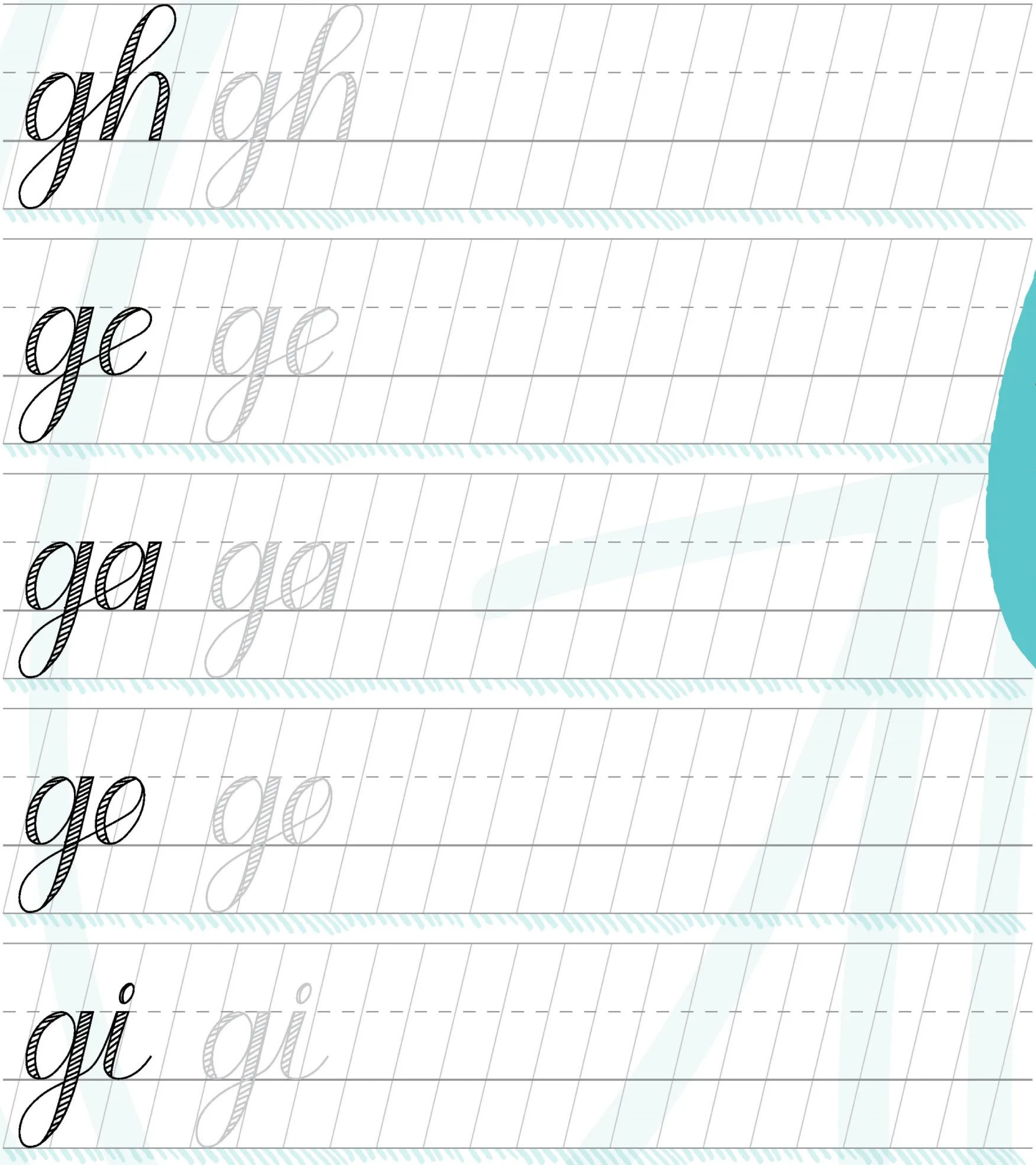
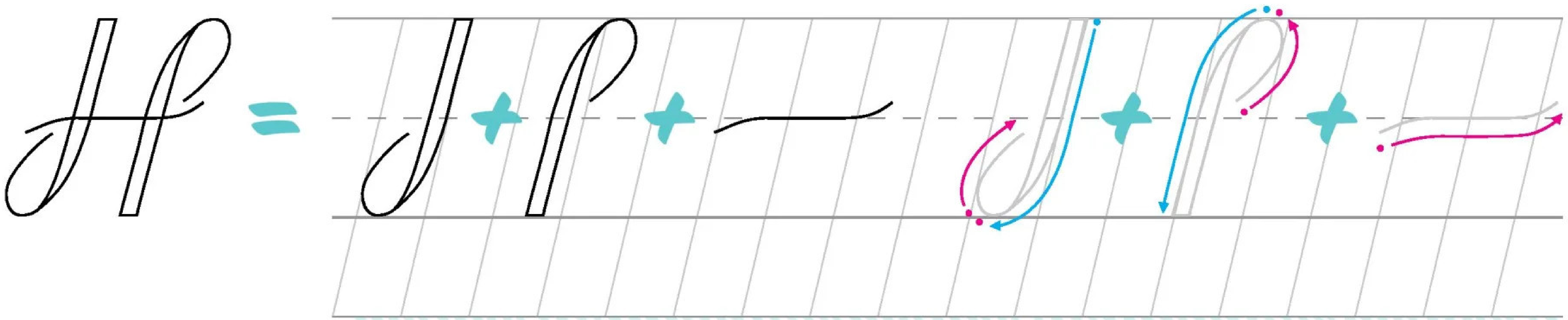
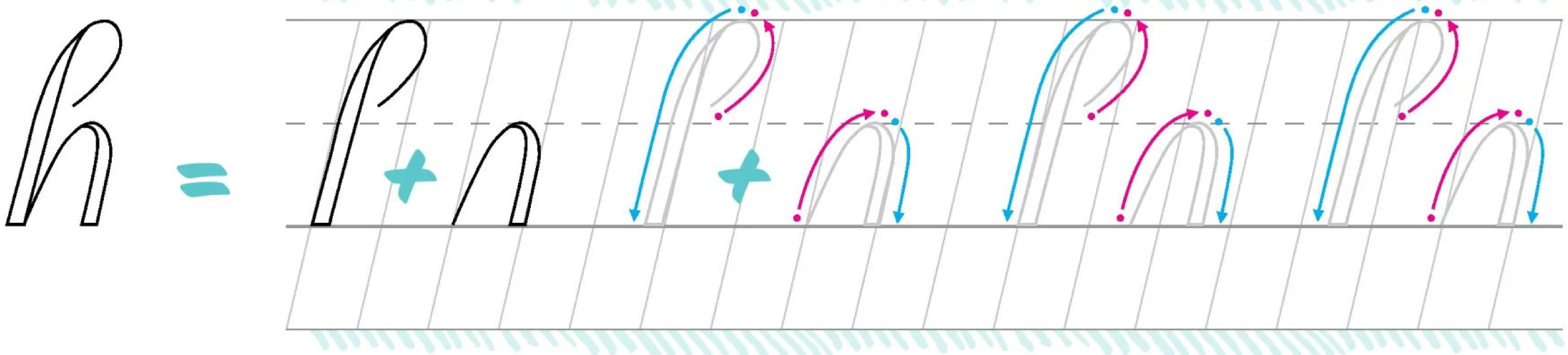
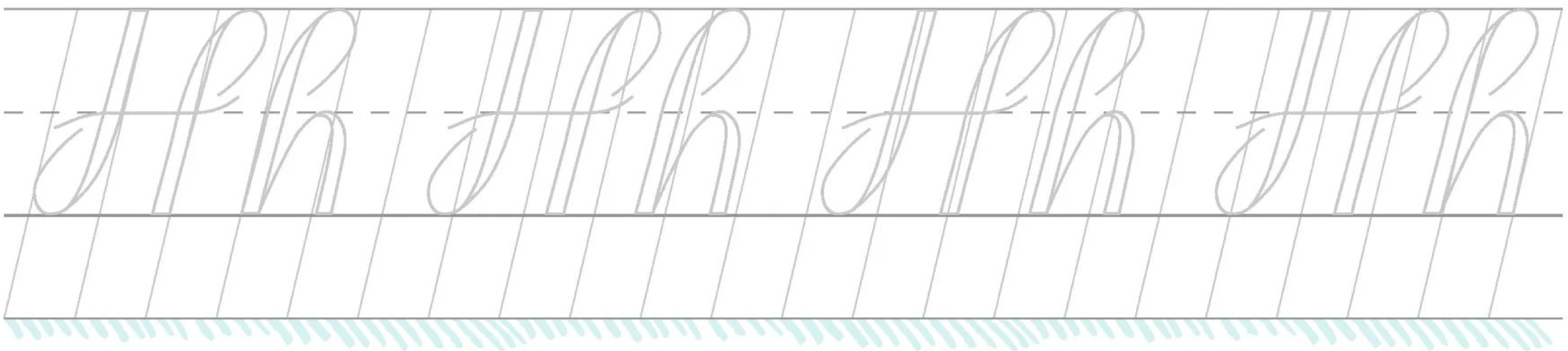

gh gh
ge ge
ga ga
go go
gi gi

First, practise the *individual strokes* that make up the letter:

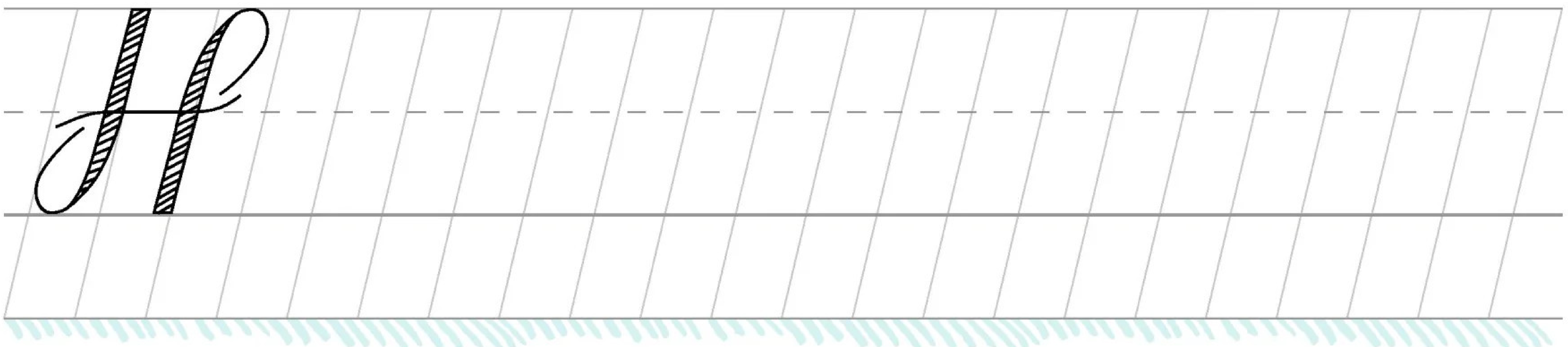


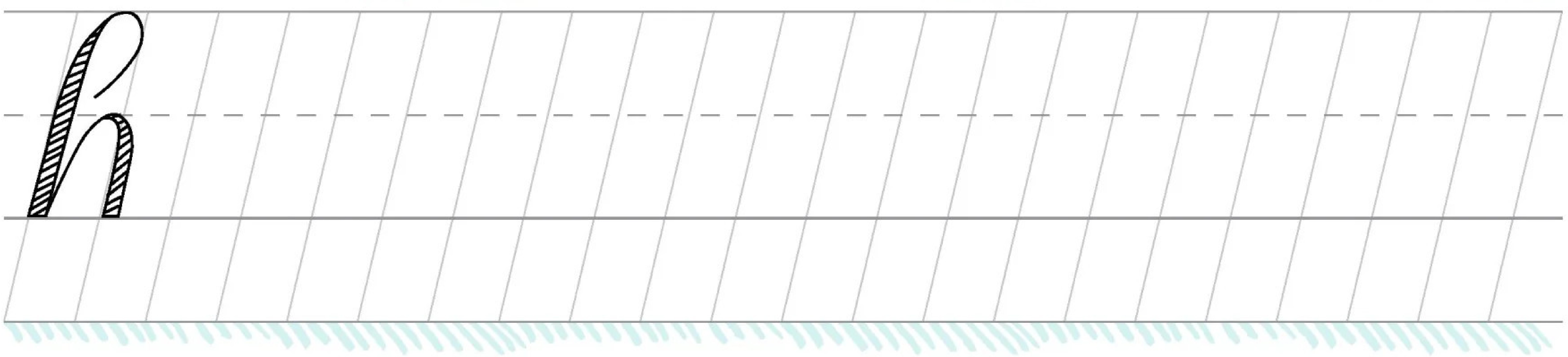


Now, practise *combining the strokes* by tracing these guides:



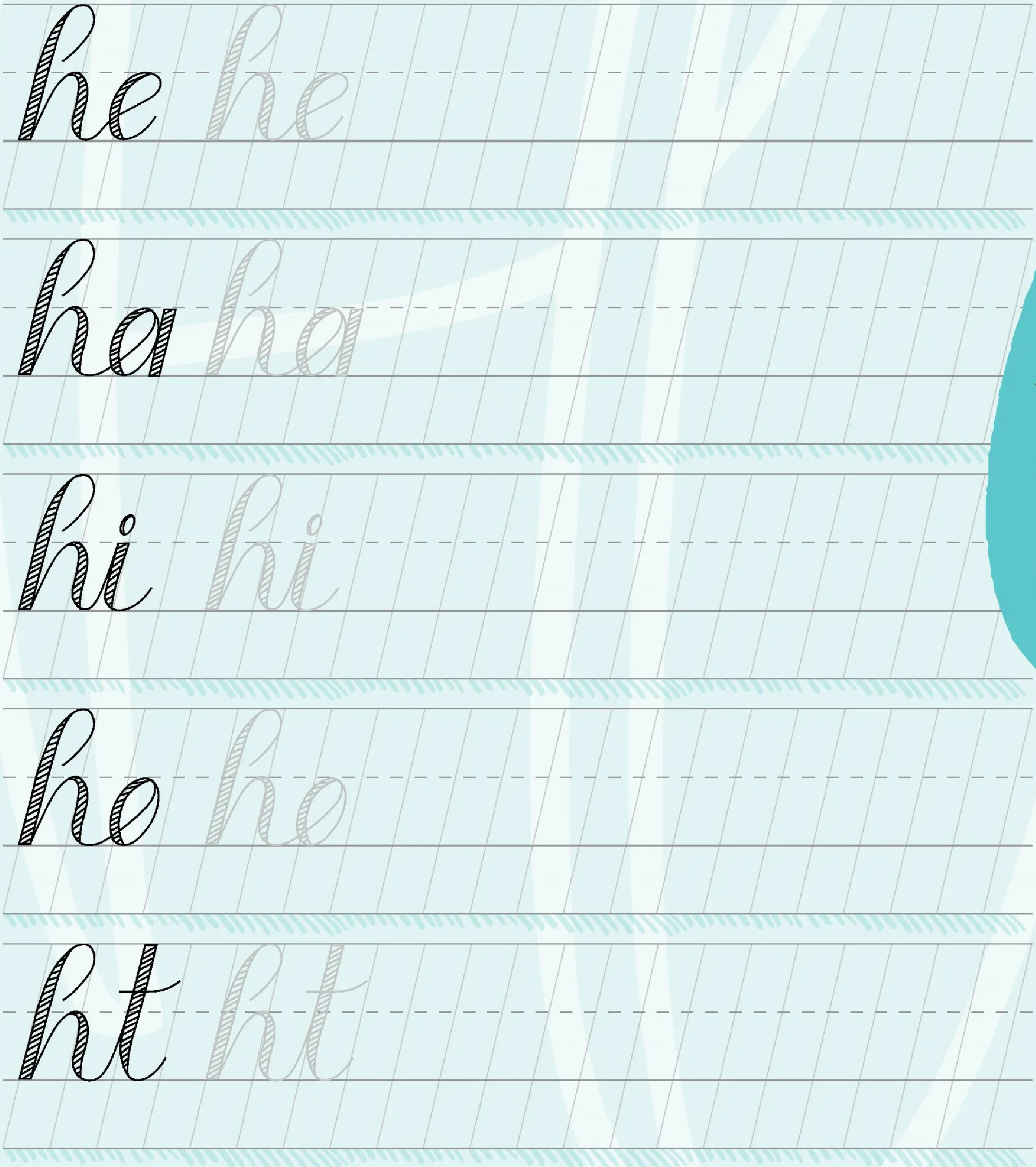
Finally, practise the *letter without guides*:



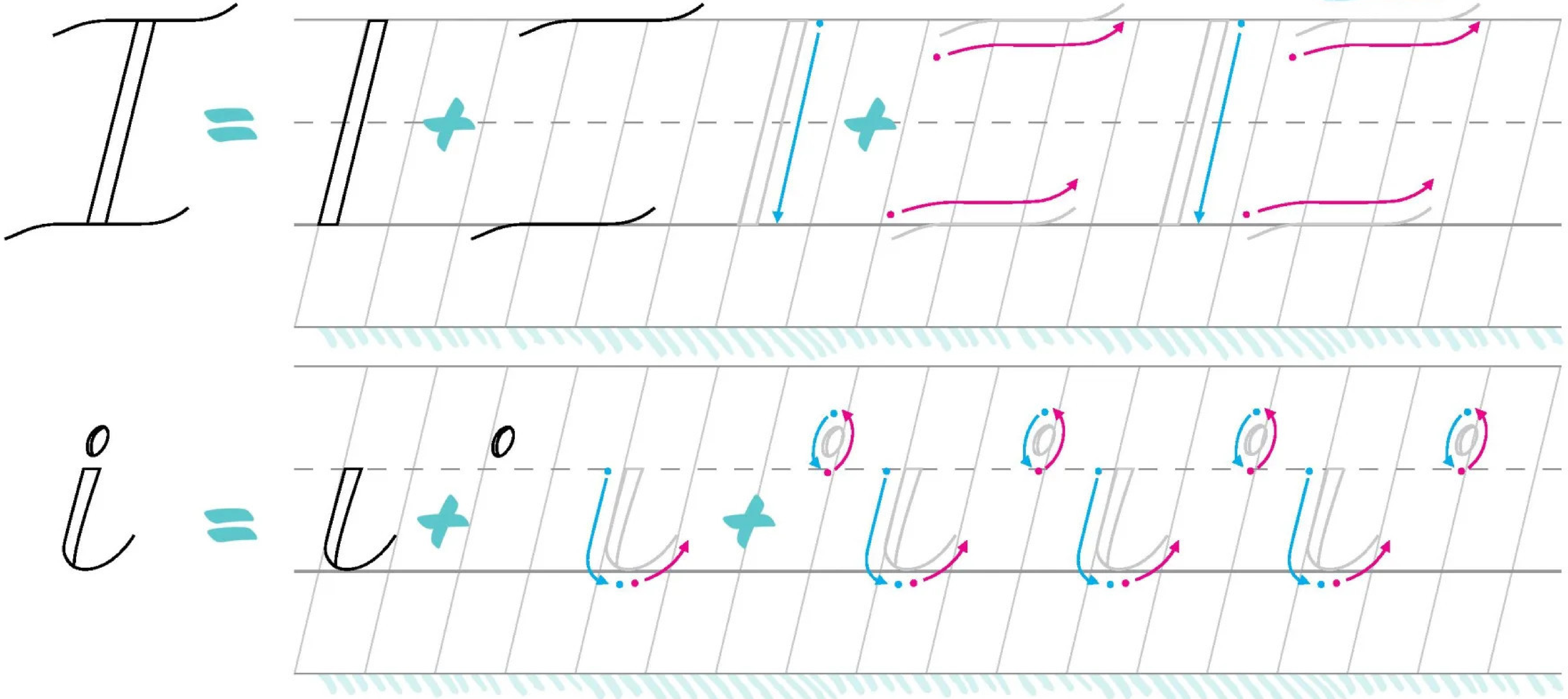


Common Combinations

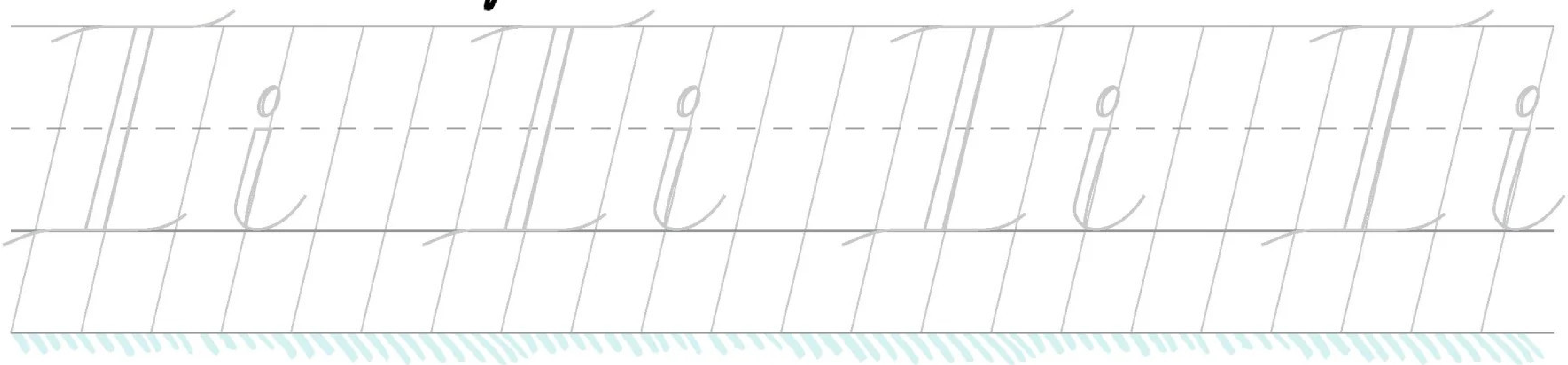
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


he he
ha ha
hi hi
ho ho
ht ht

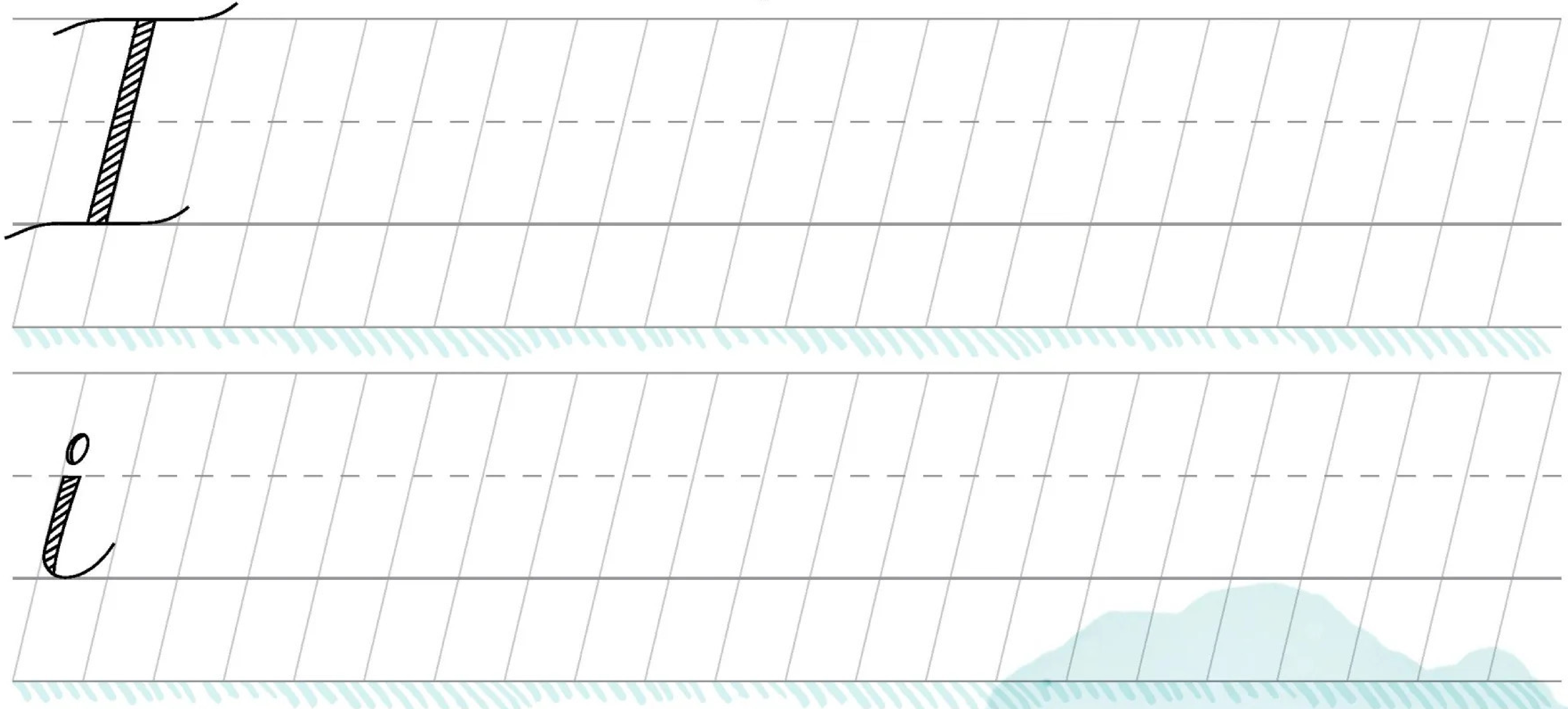
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

in in

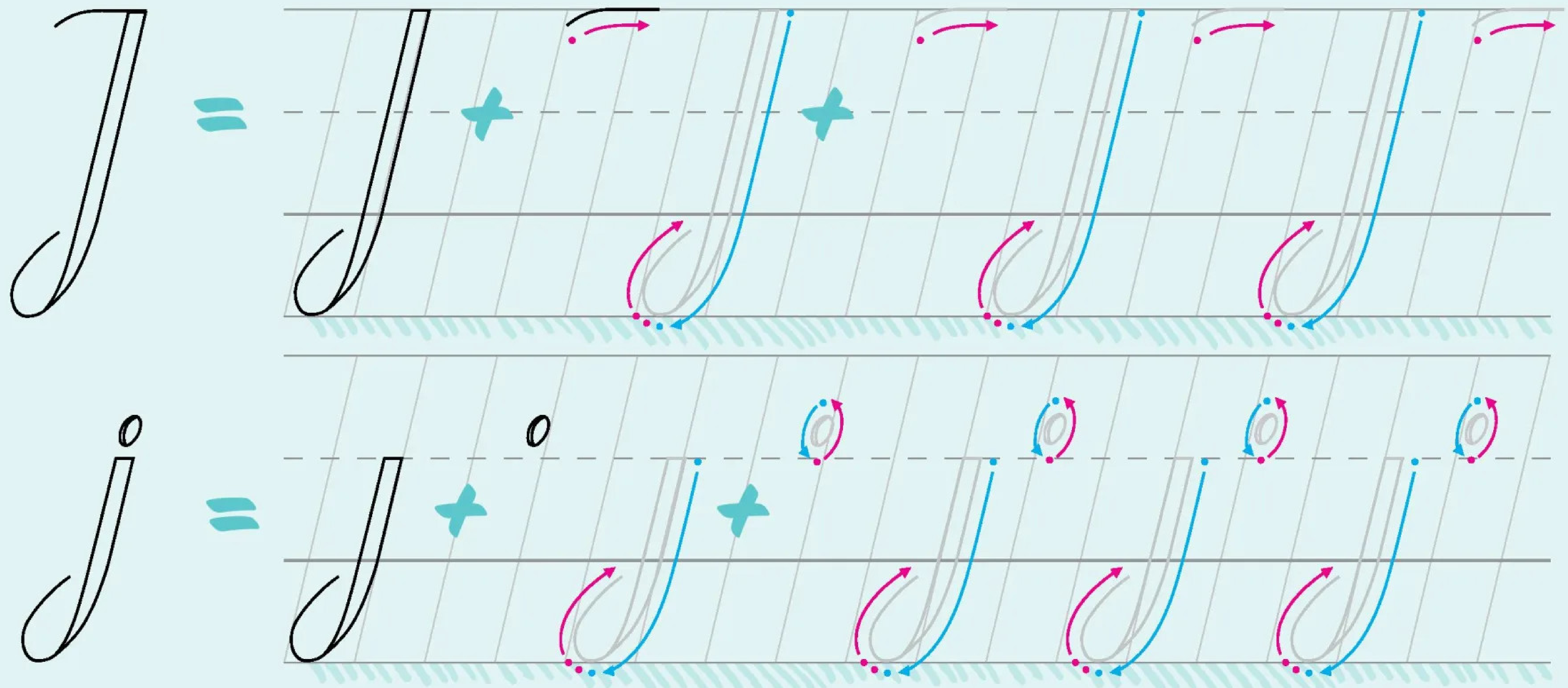
it it

is is

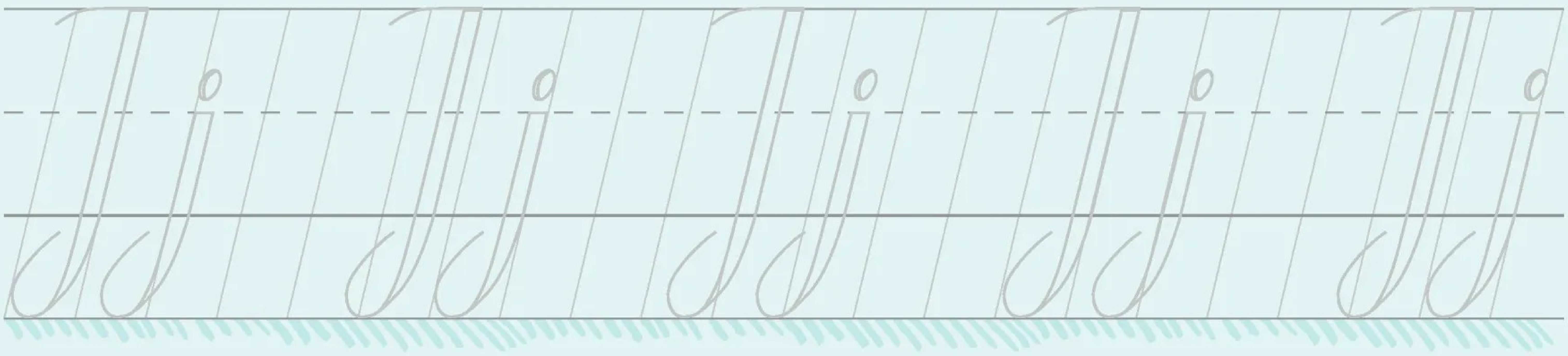
im im

il il

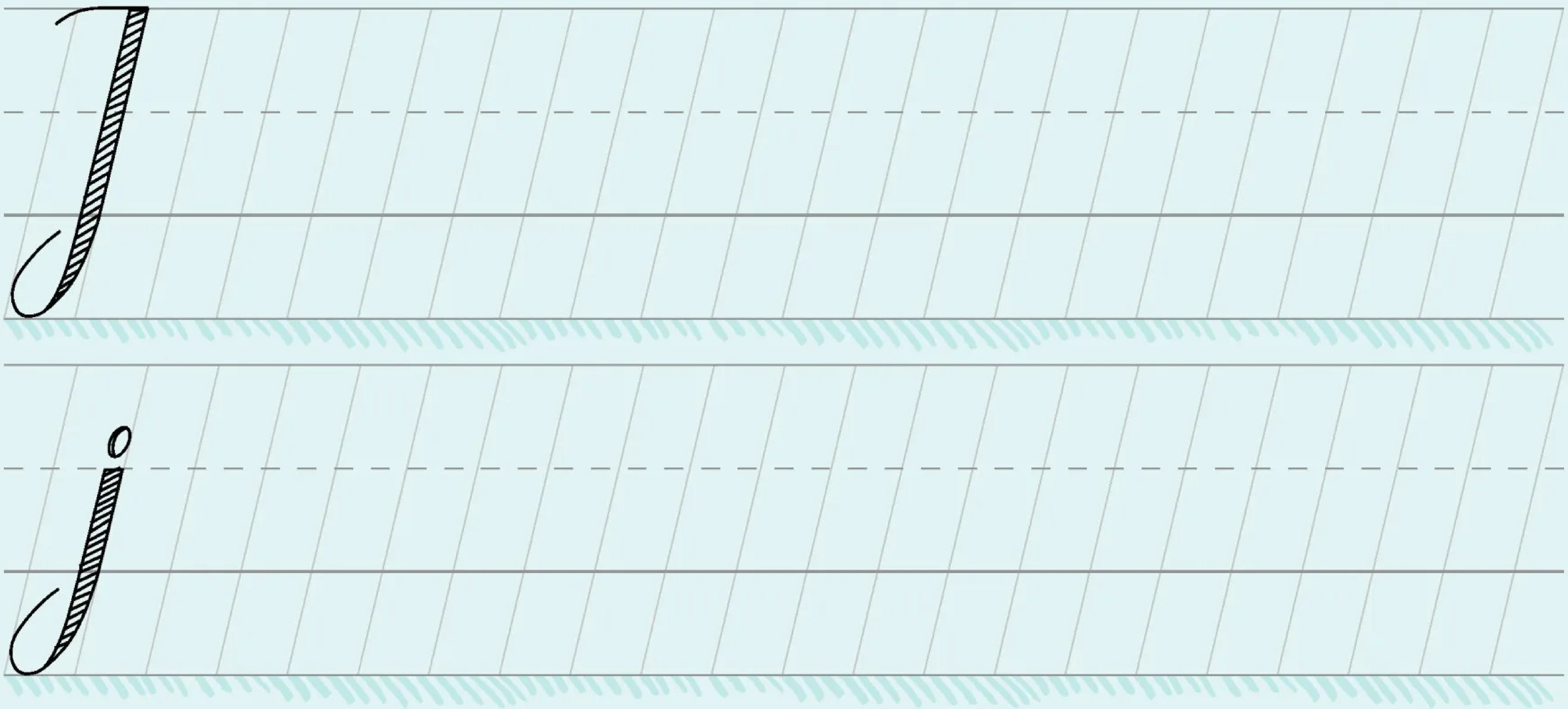
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

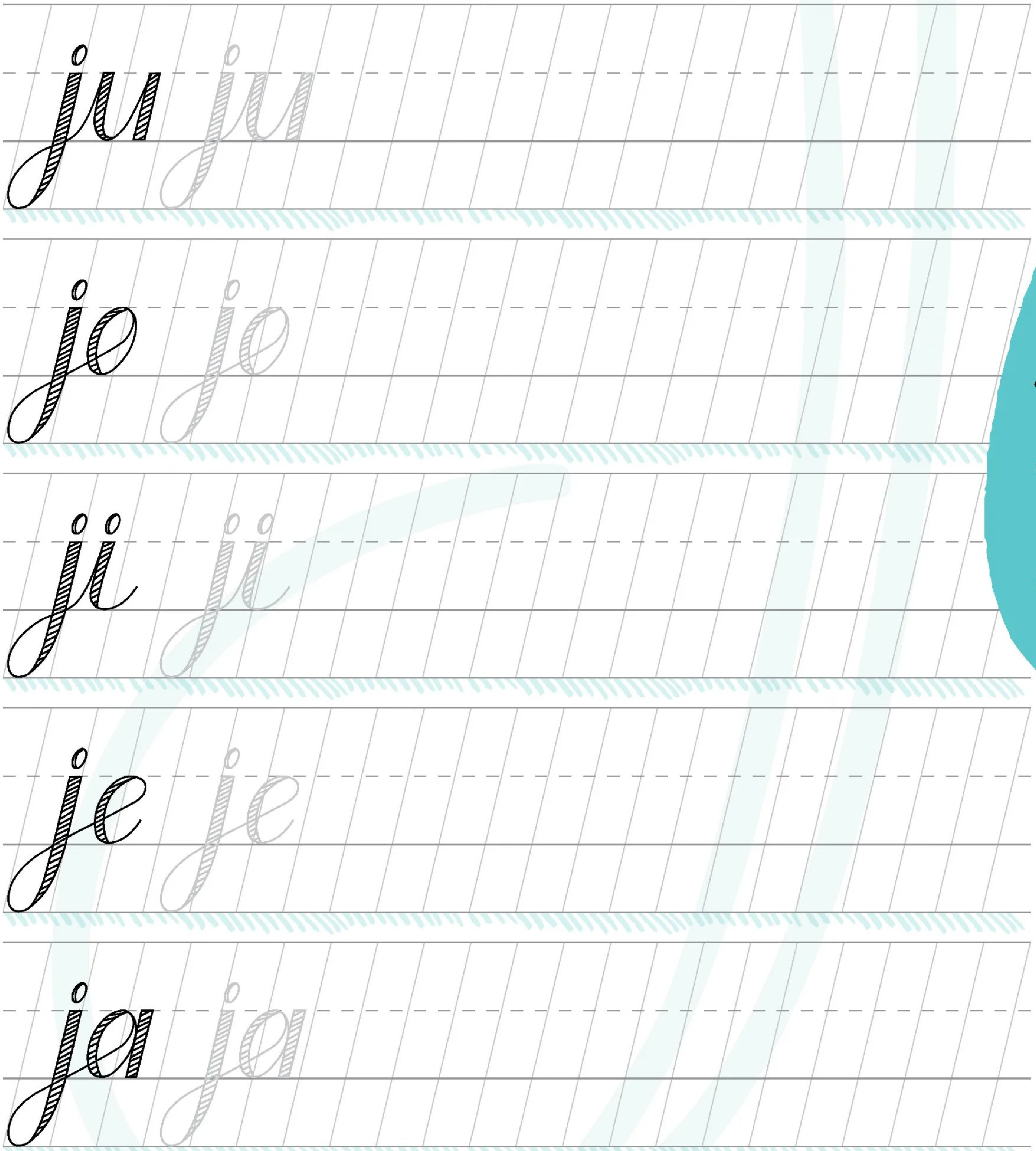


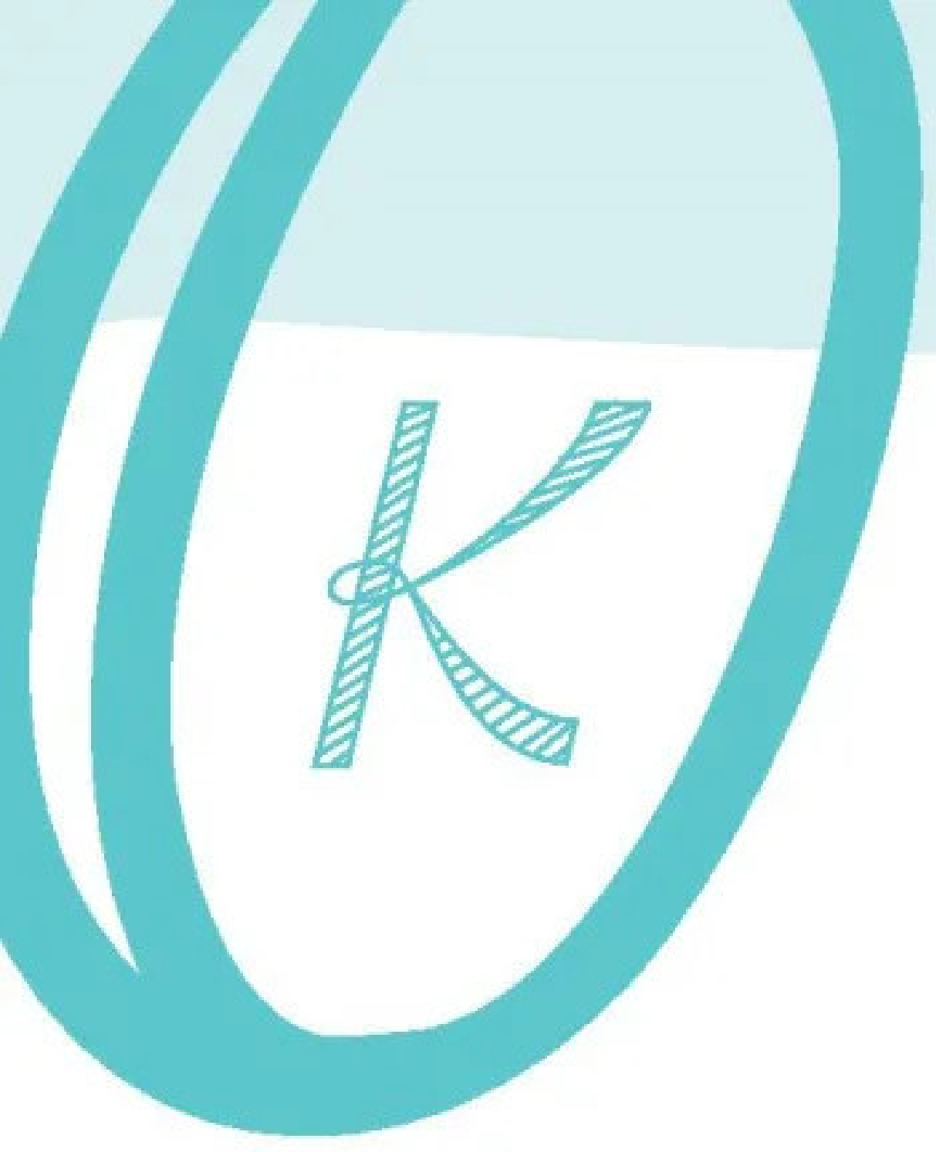
Finally, practise the *letter without guides*:



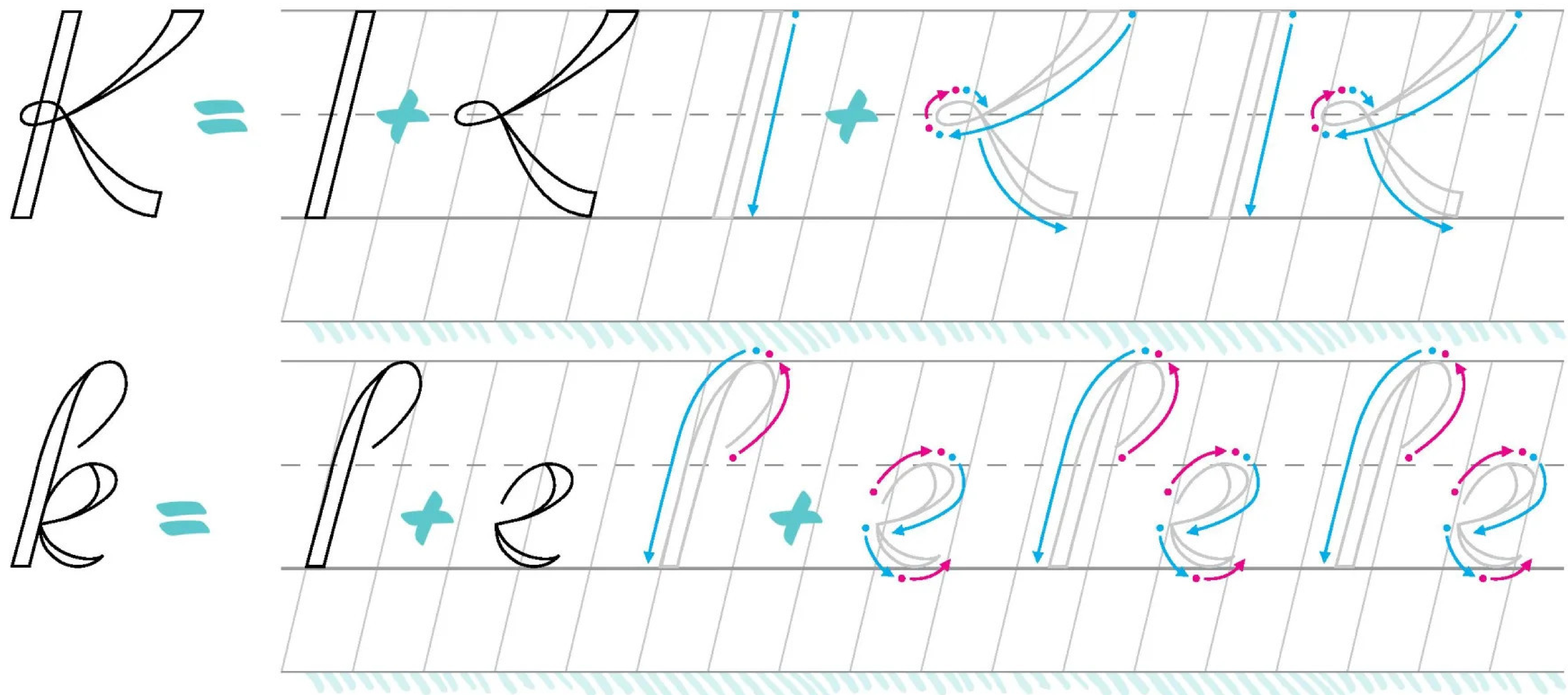
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

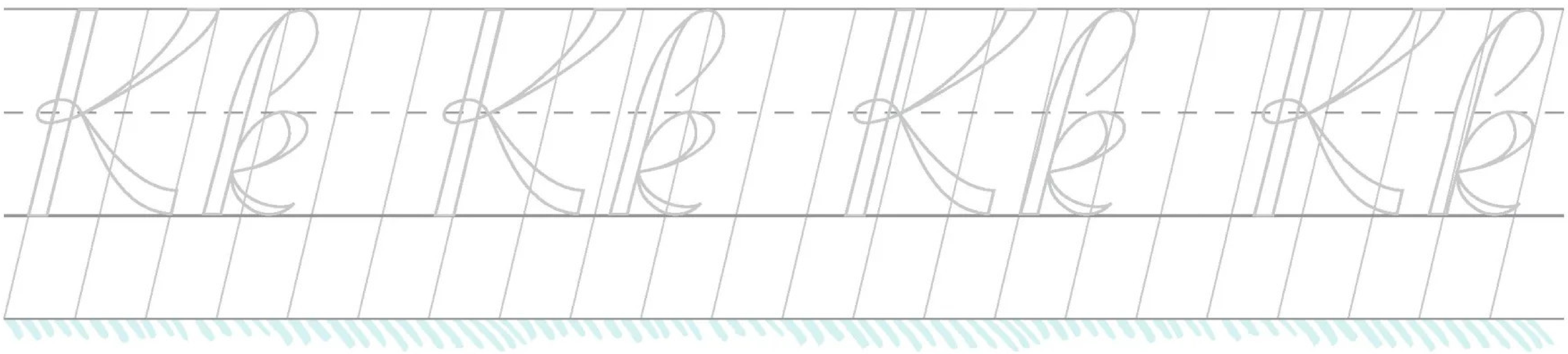

ju ju
jo jo
ji ji
je je
ja ja



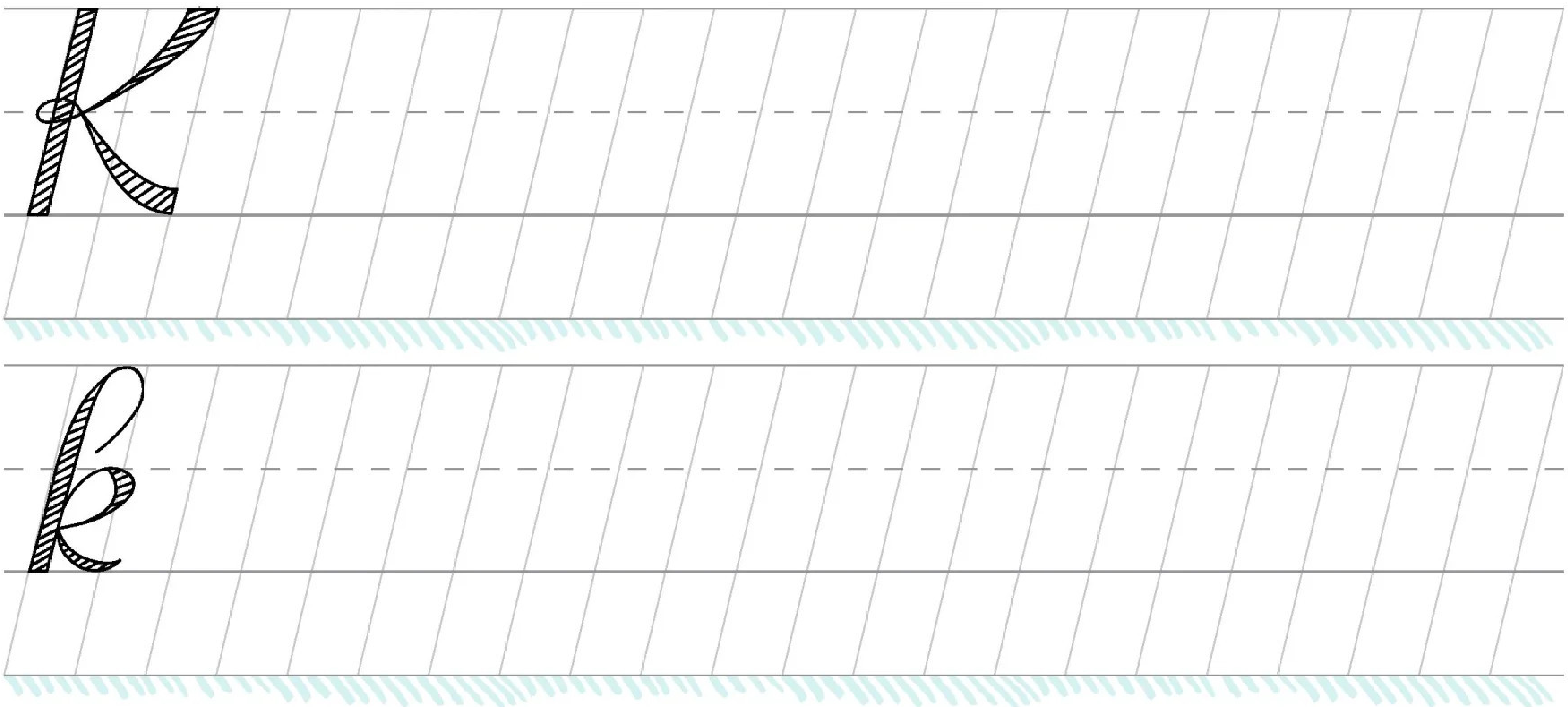
First, practise the ***individual strokes*** that make up the letter:



Now, practise ***combining the strokes*** by tracing these guides:



Finally, practise the ***letter without guides***:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ke ke

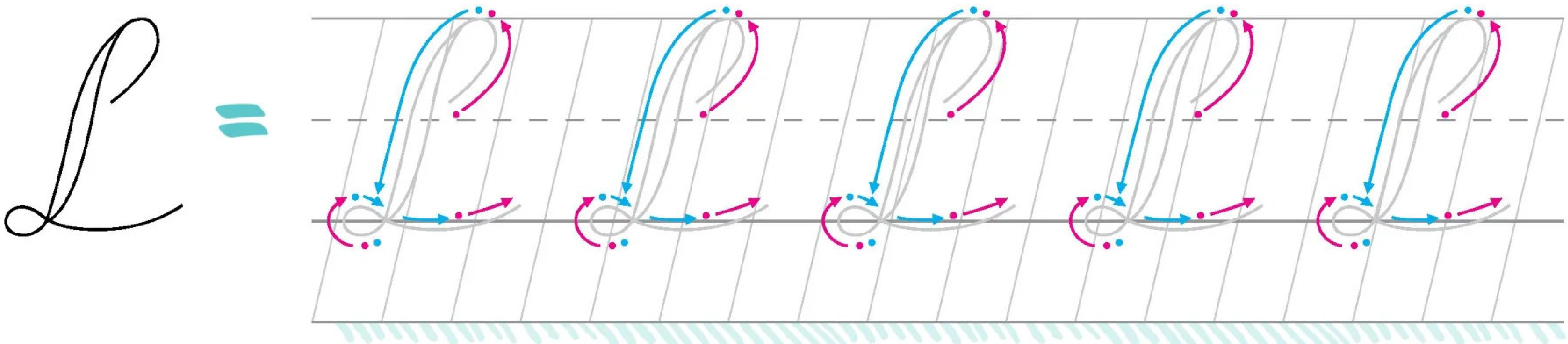
ki ki

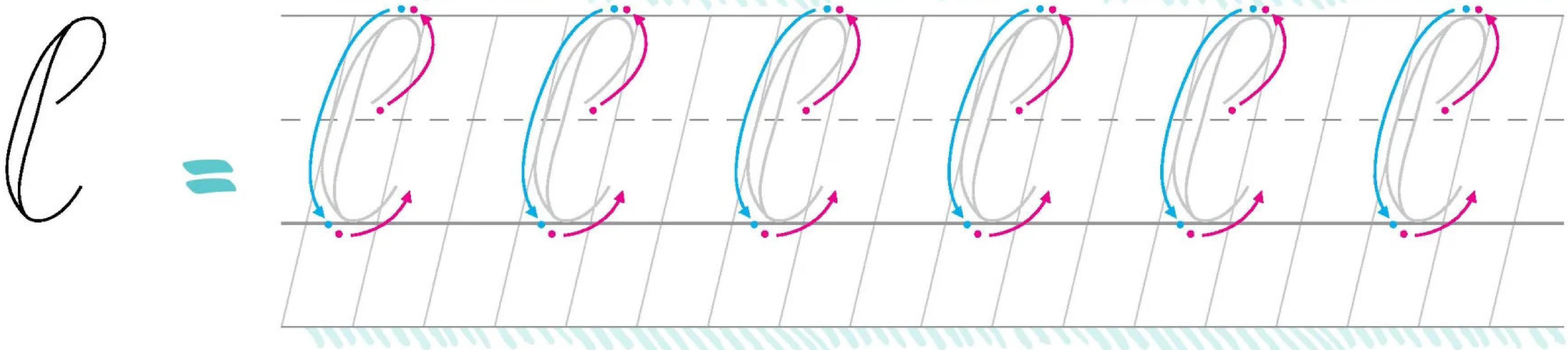
kn kn

ka ka

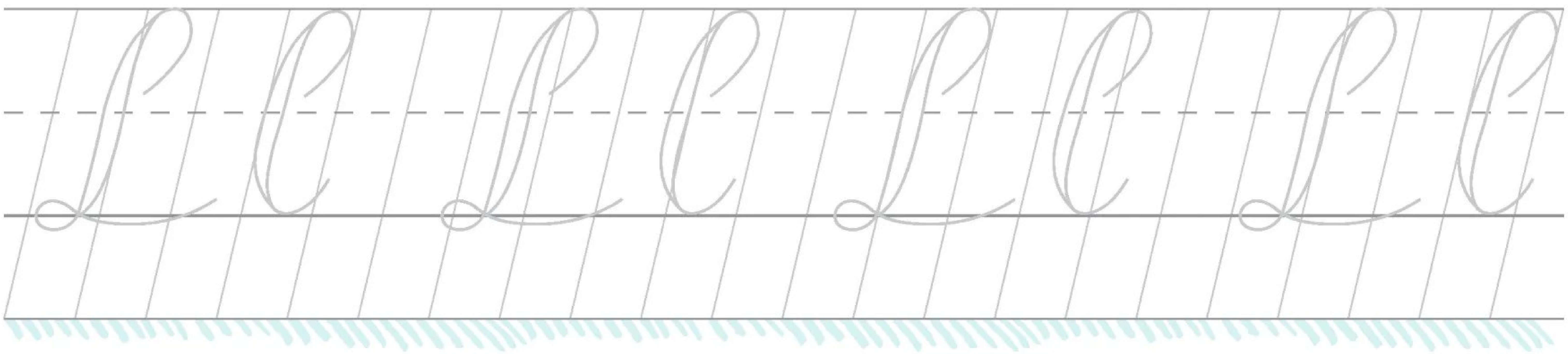
ks ks

First, practise the *individual strokes* that make up the letter:

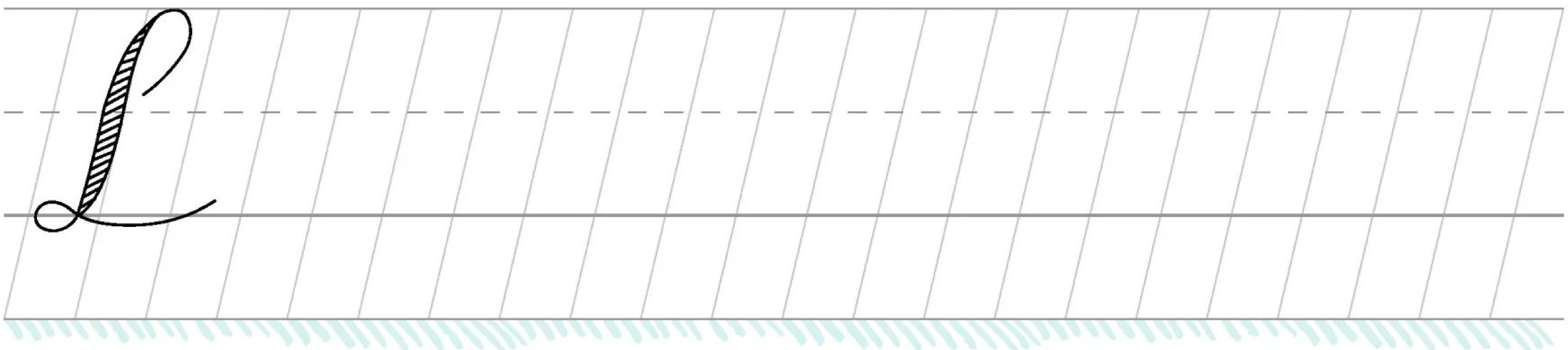


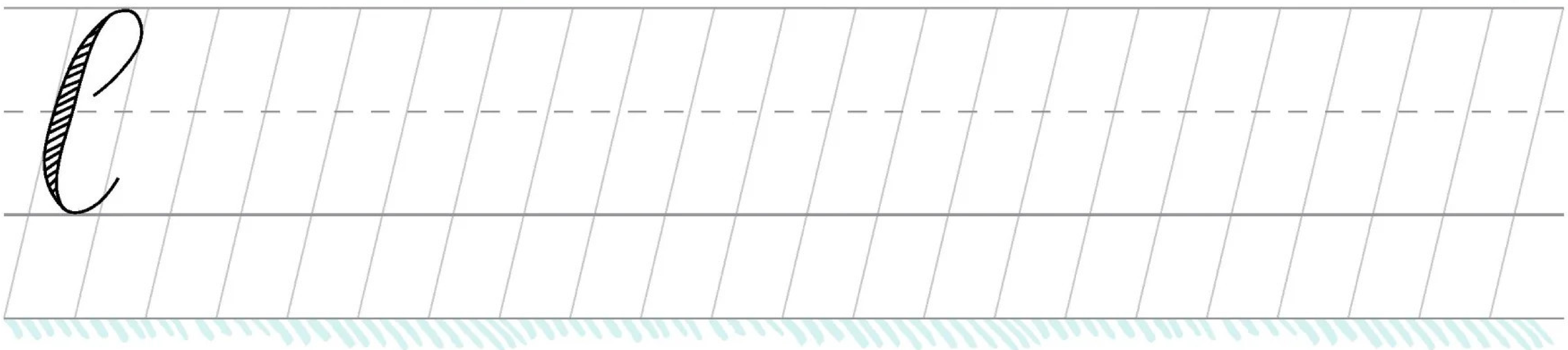


Now, practise *combining the strokes* by tracing these guides:



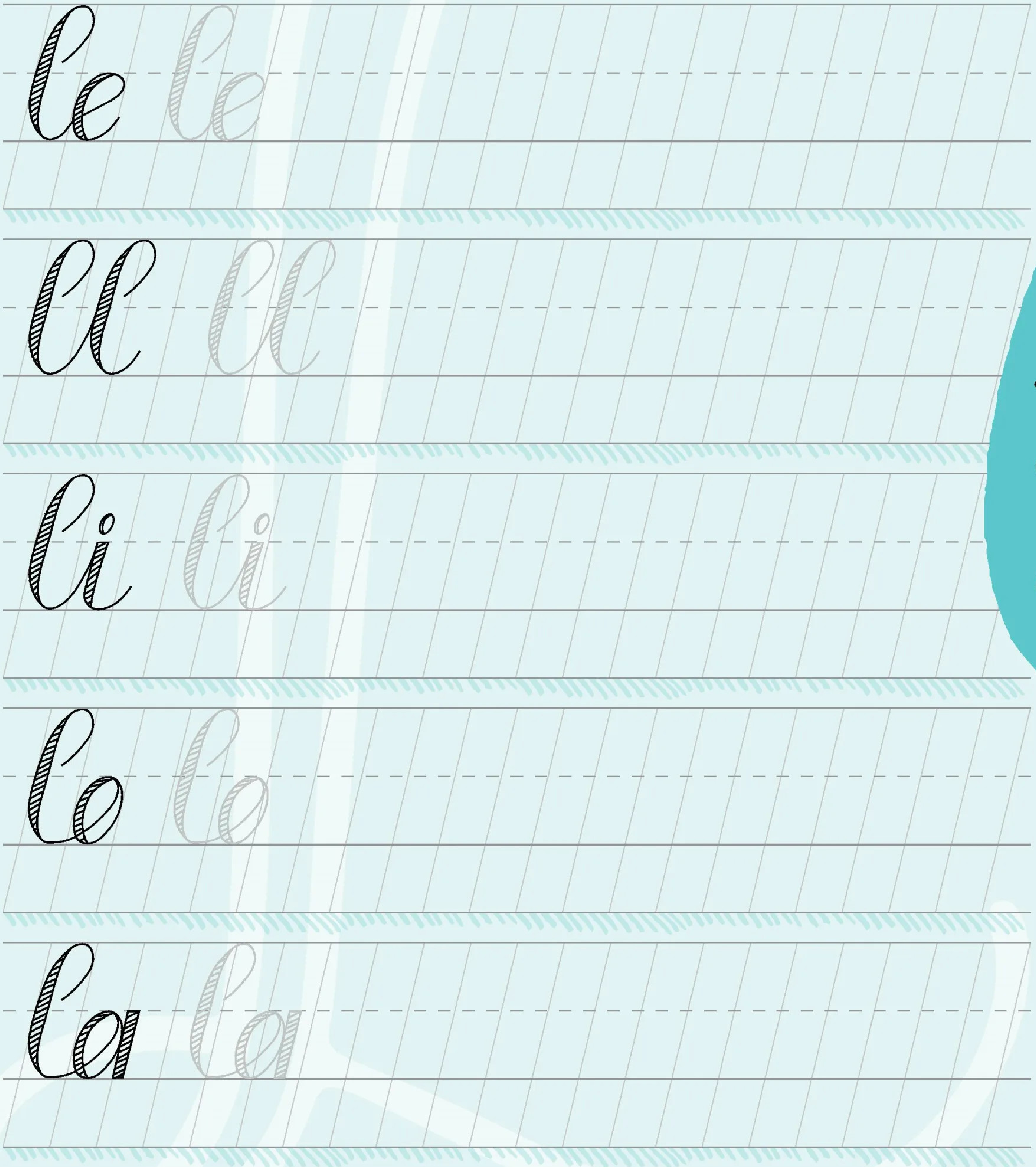
Finally, practise the *letter without guides*:



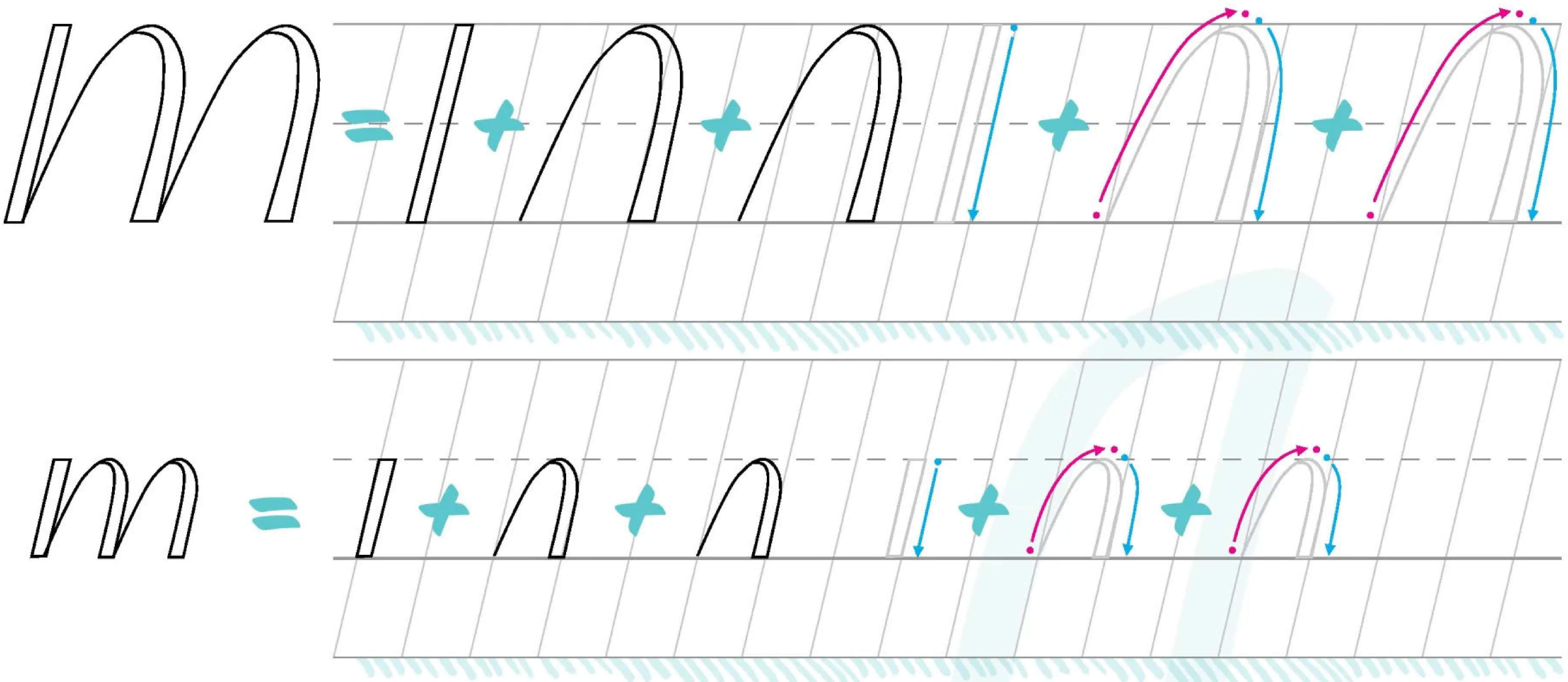


Common Combinations

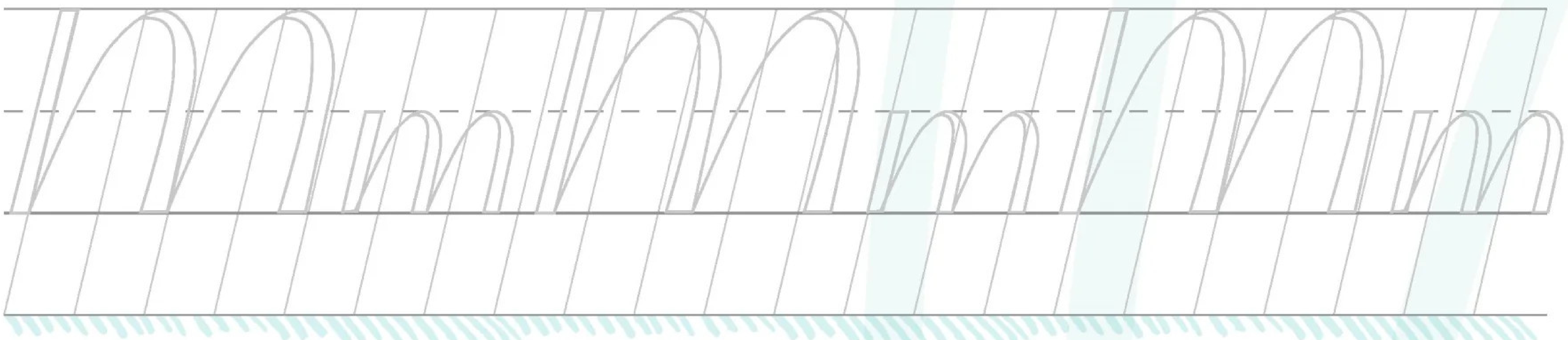
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


le le
ll ll
li li
lo lo
la la

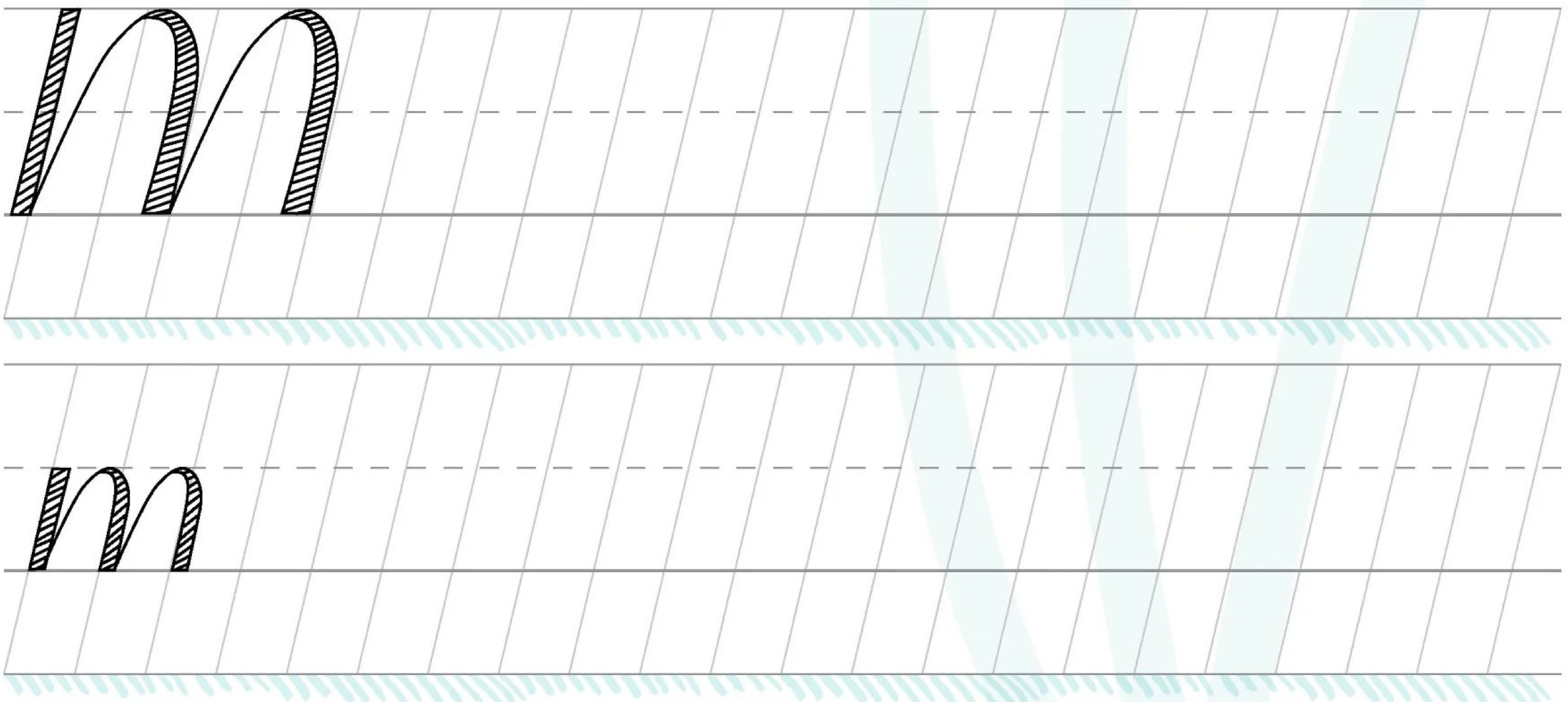
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

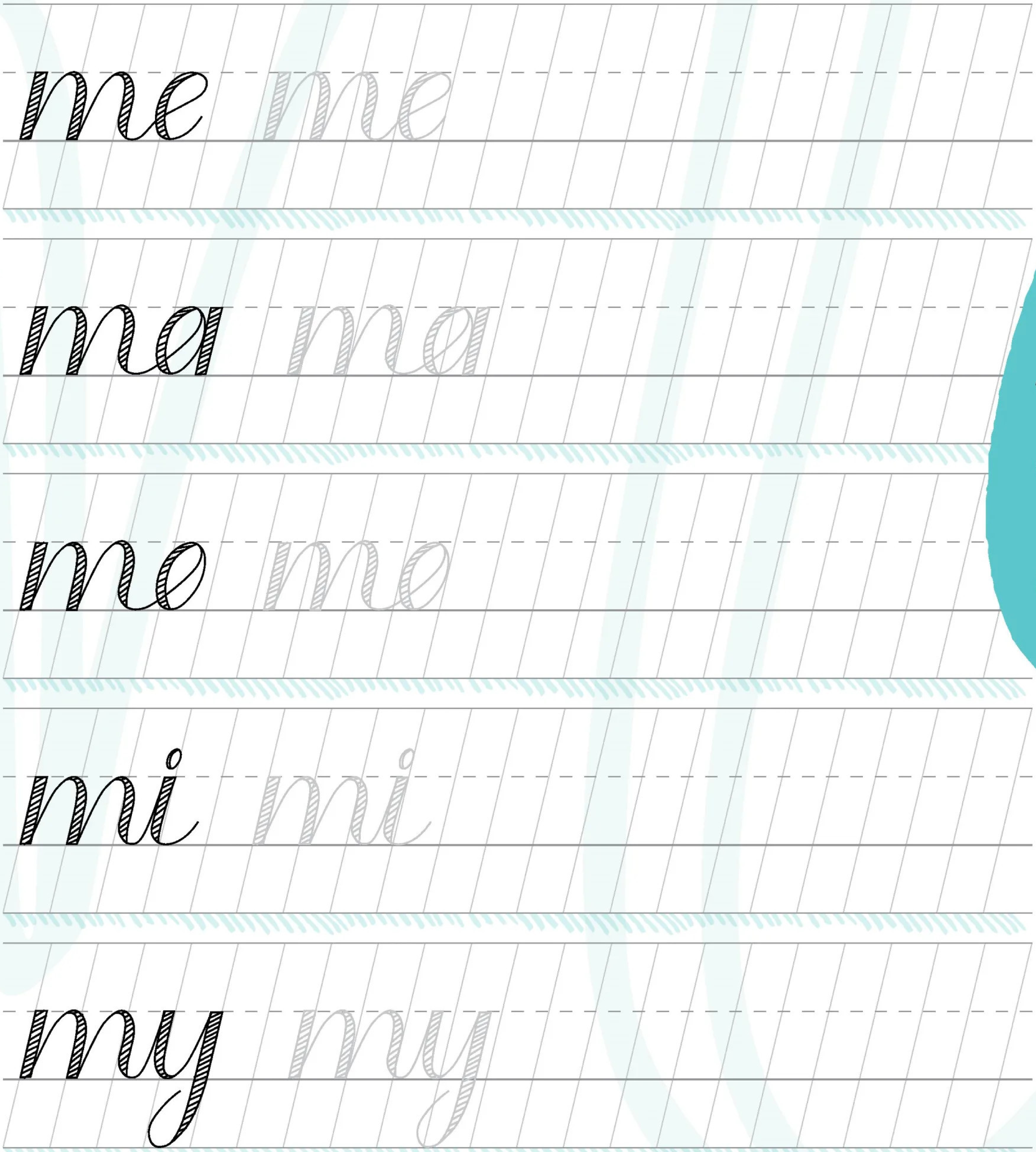


Finally, practise the *letter without guides*:

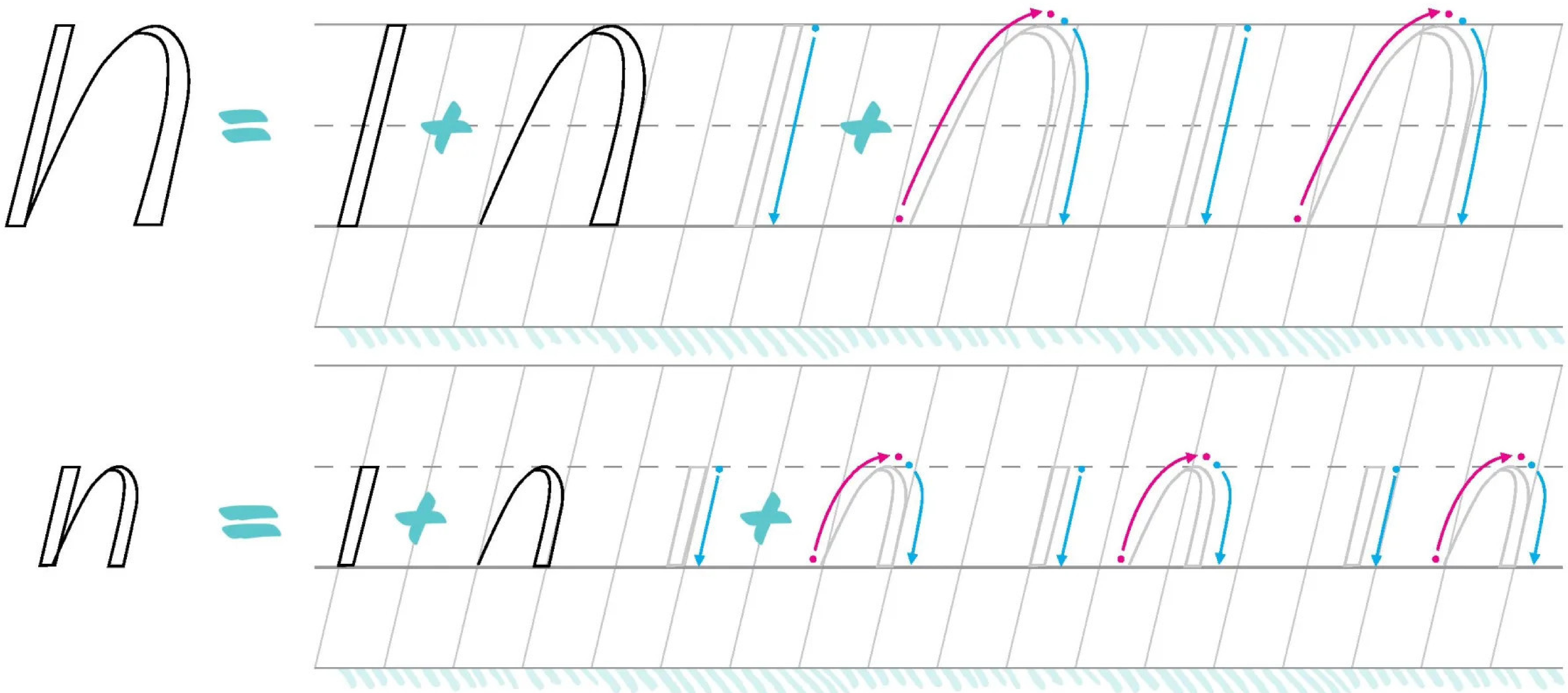


Common Combinations

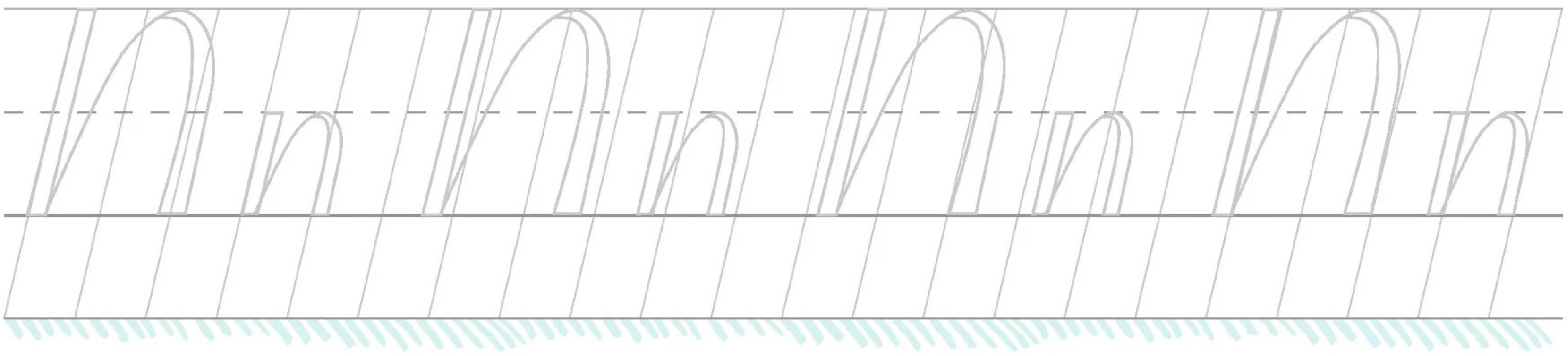
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


me me
ma ma
mo mo
mi mi
my my

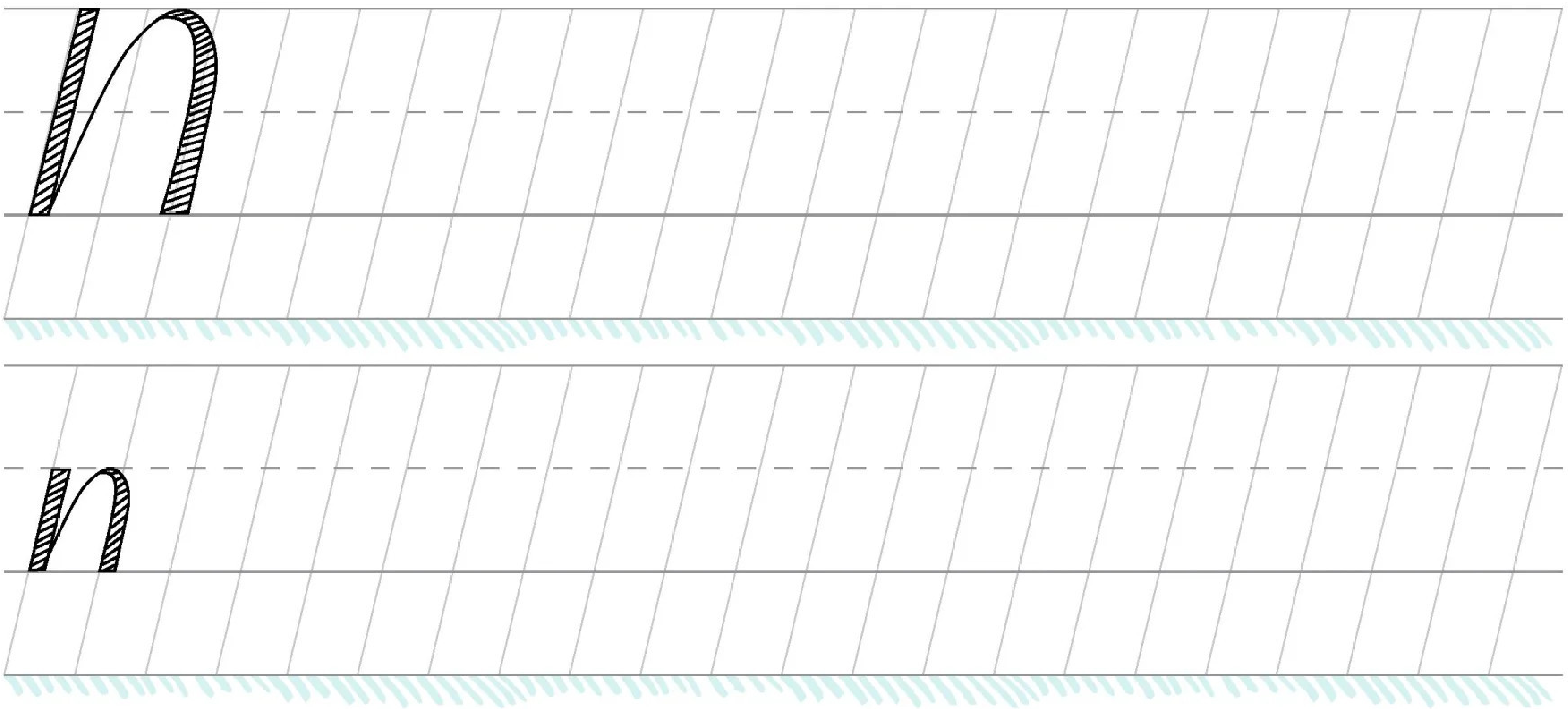
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

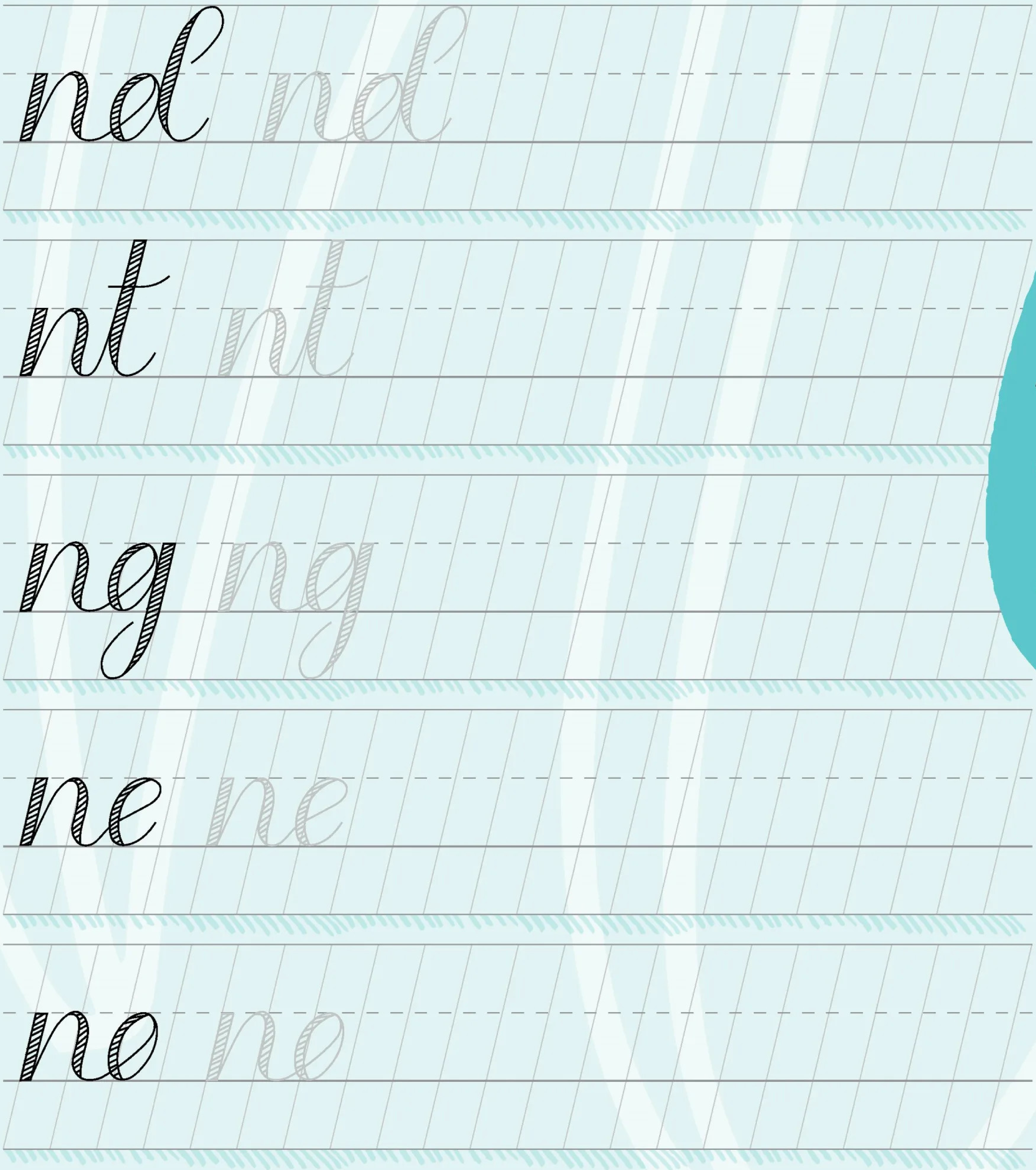


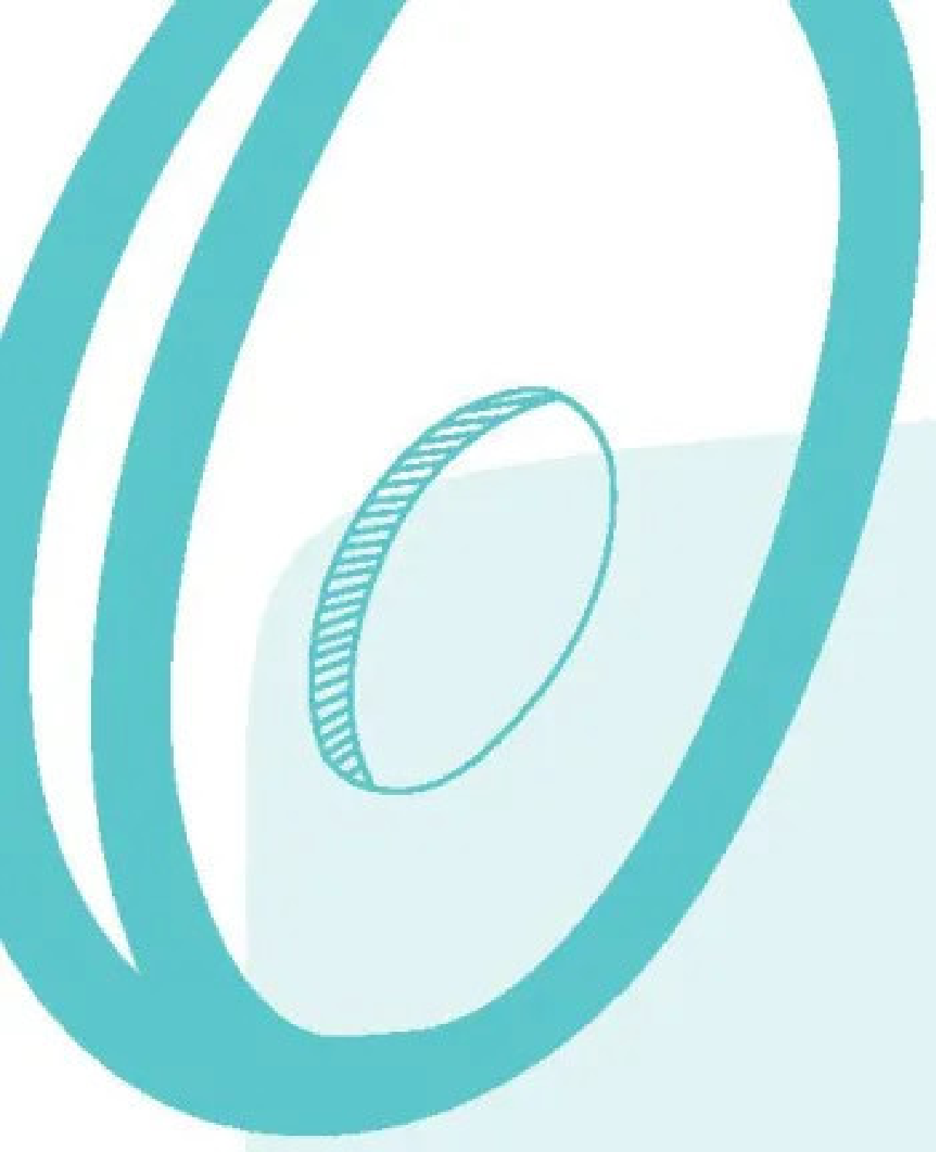
Finally, practise the *letter without guides*:



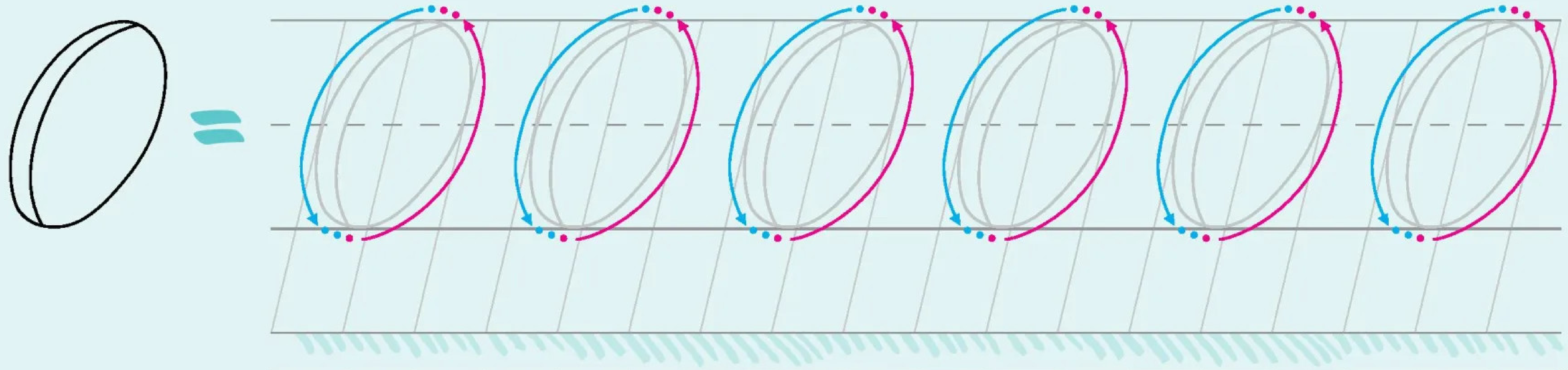
Common Combinations

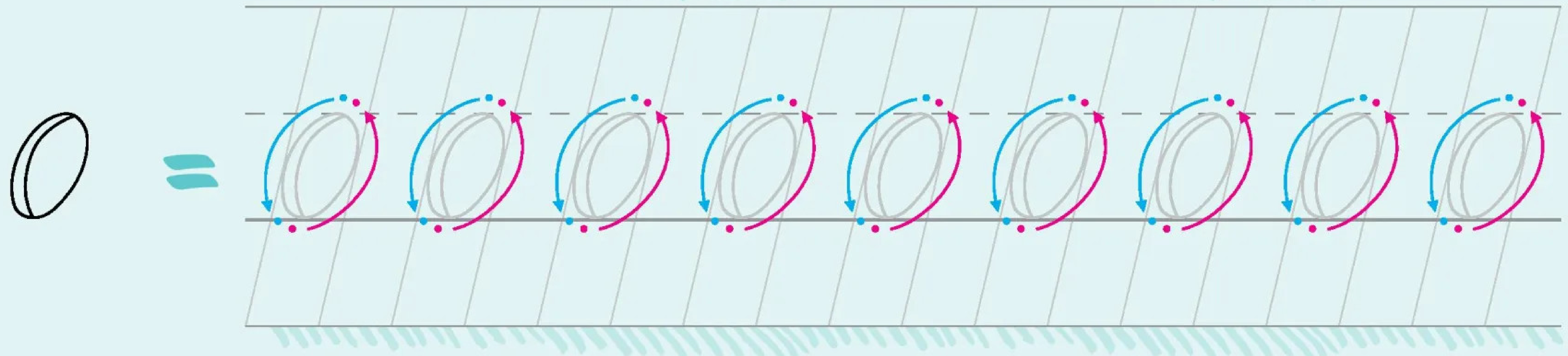
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


nd nd
nt nt
ng ng
ne ne
no no

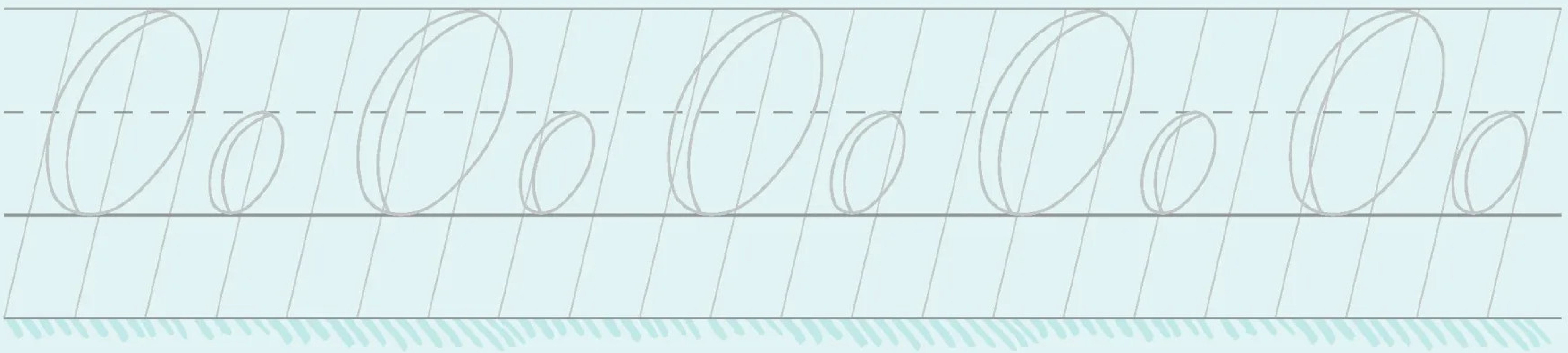


First, practise the *individual strokes* that make up the letter:

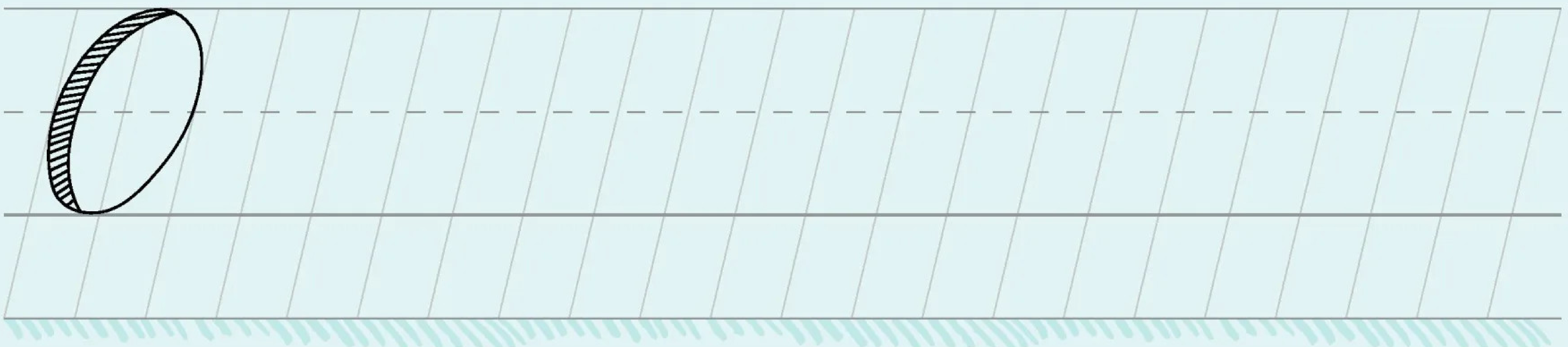


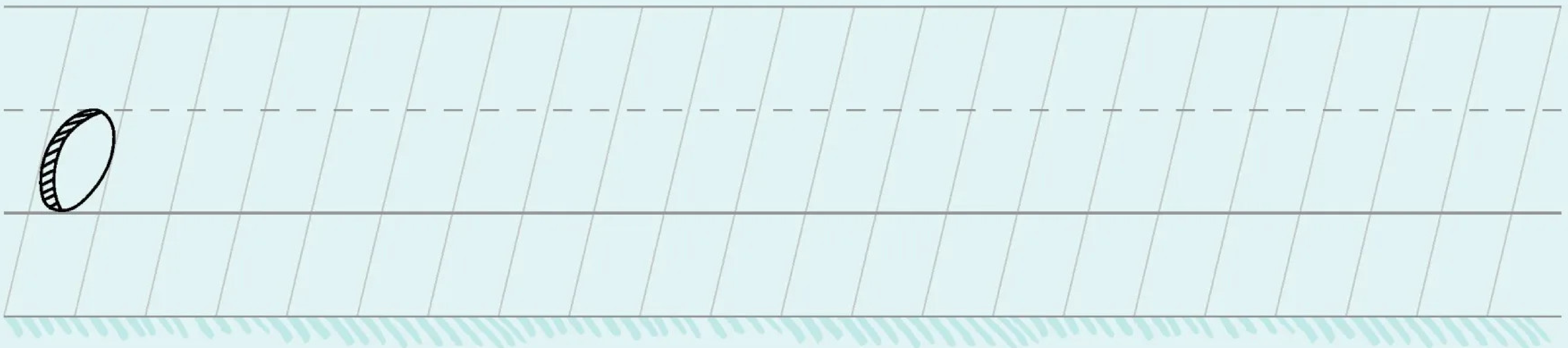


Now, practise *combining the strokes* by tracing these guides:



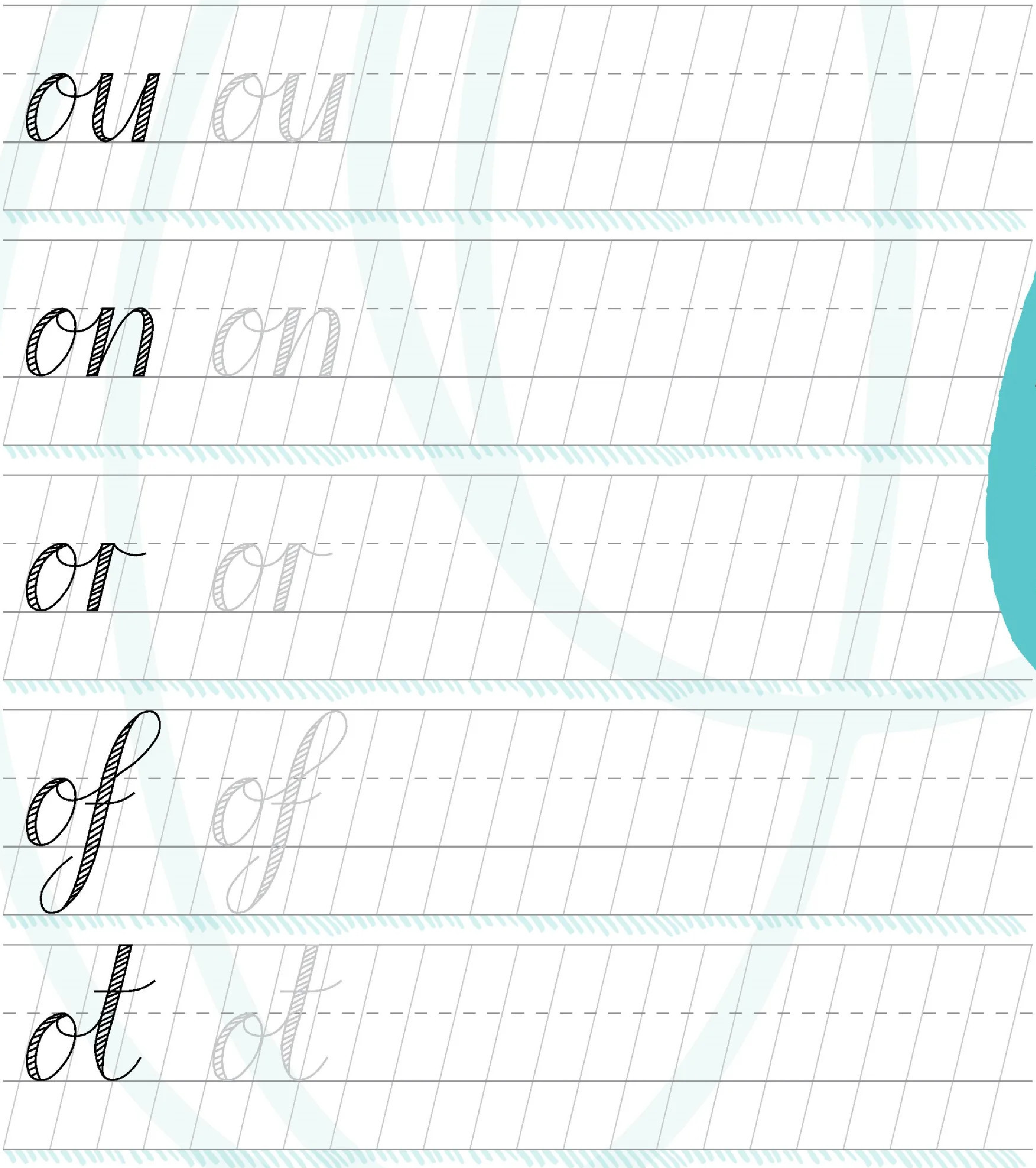
Finally, practise the *letter without guides*:



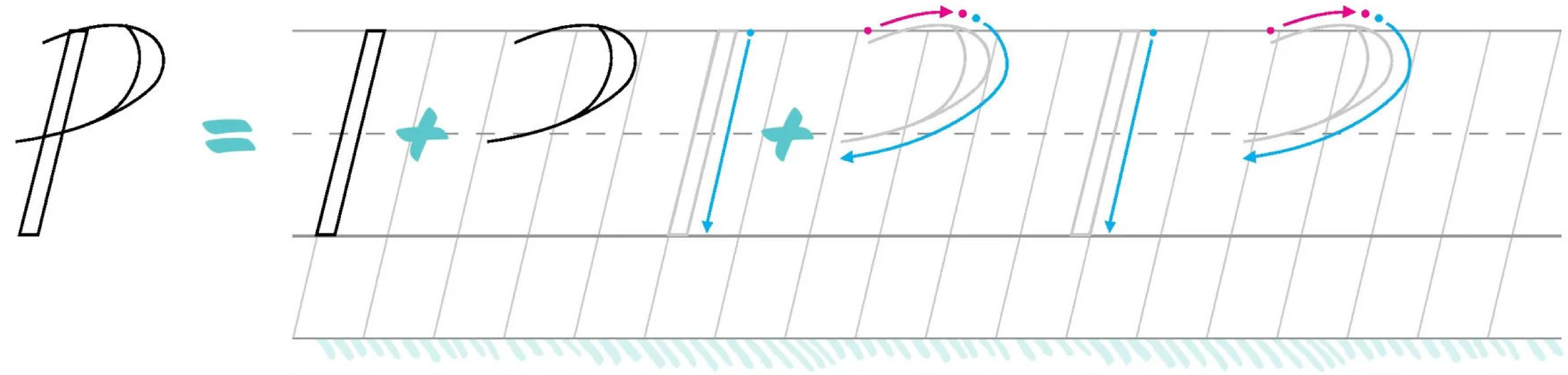


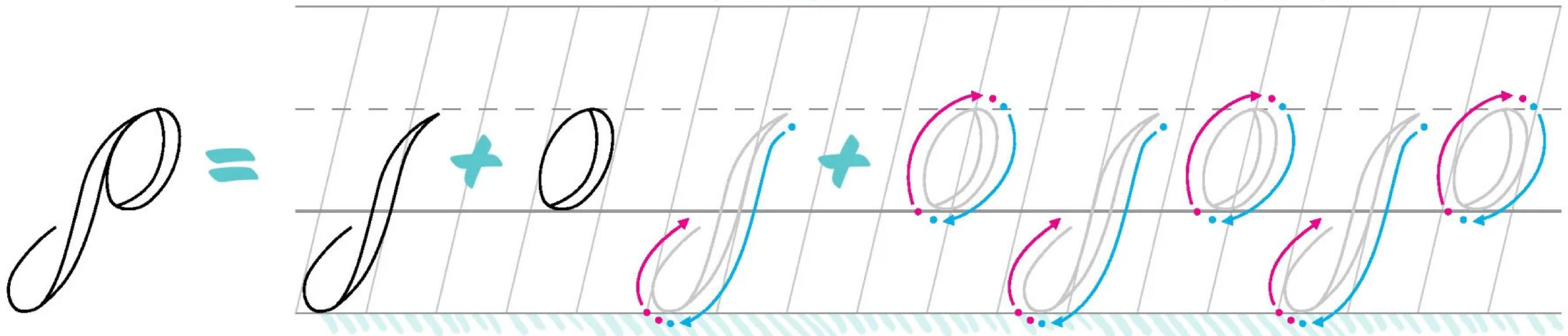
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

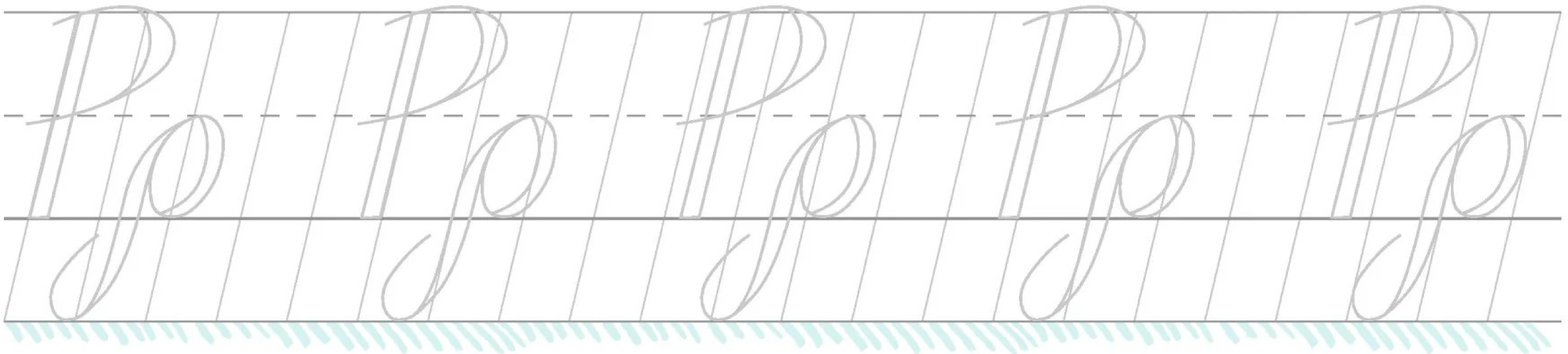

ou ou
on on
or or
of of
ot ot

First, practise the *individual strokes* that make up the letter:

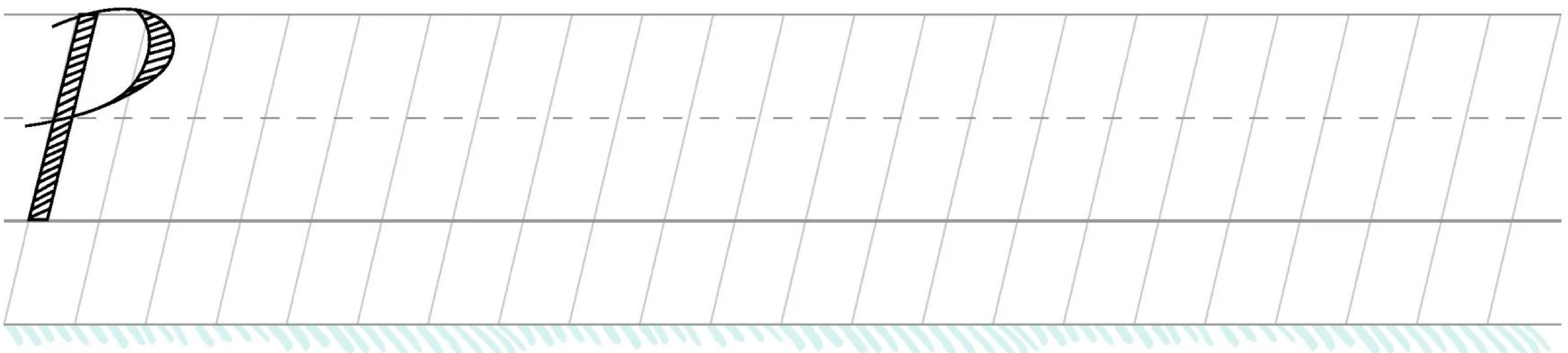


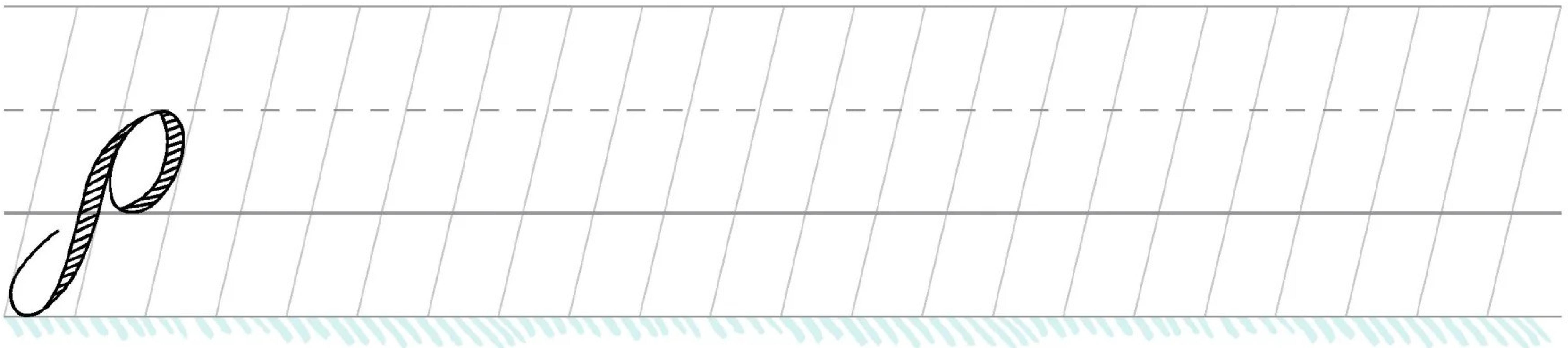


Now, practise *combining the strokes* by tracing these guides:



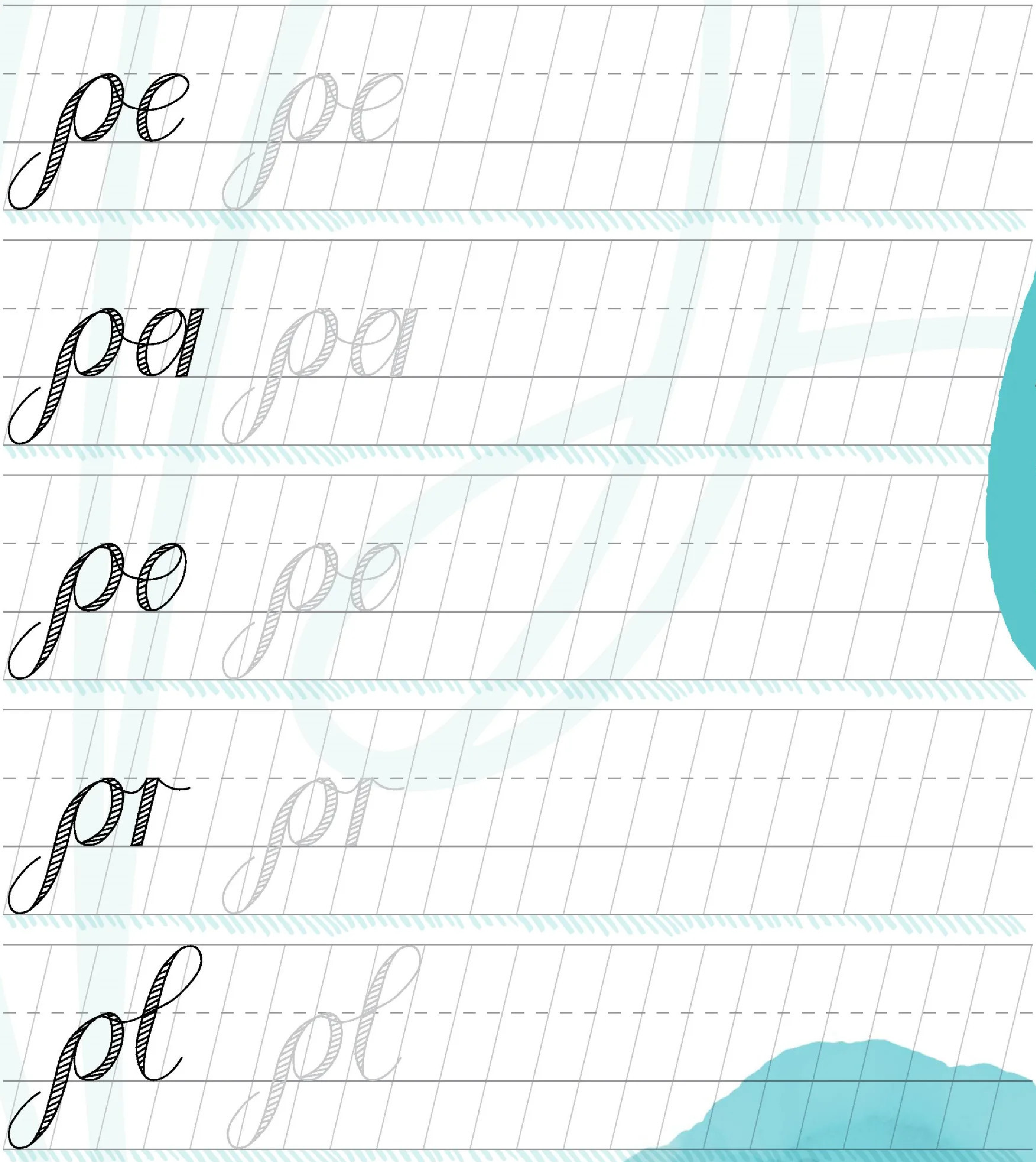
Finally, practise the *letter without guides*:



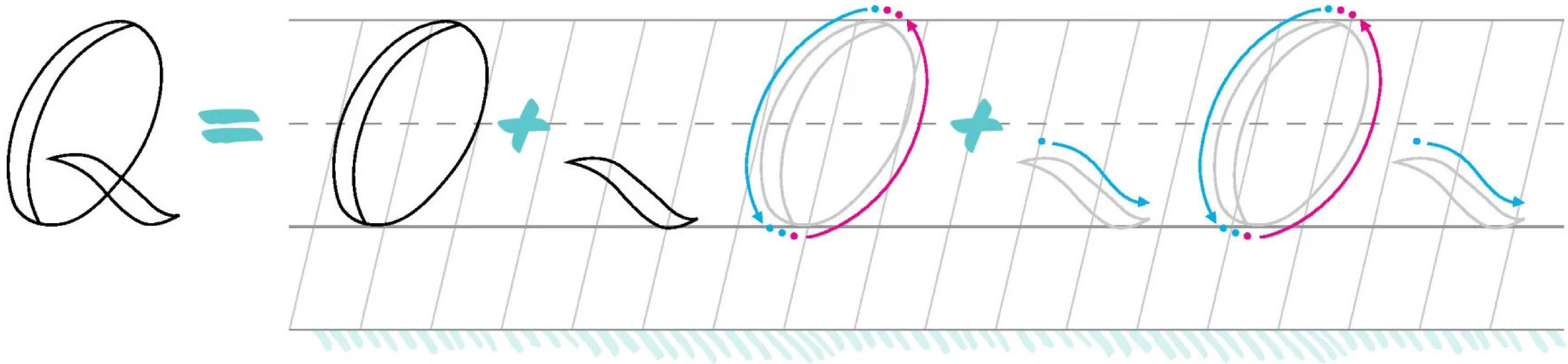


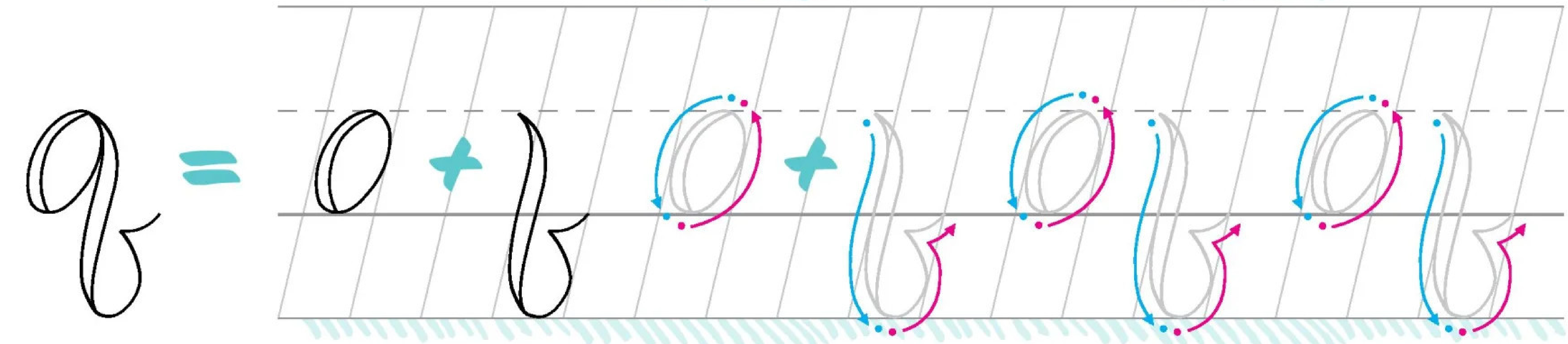
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

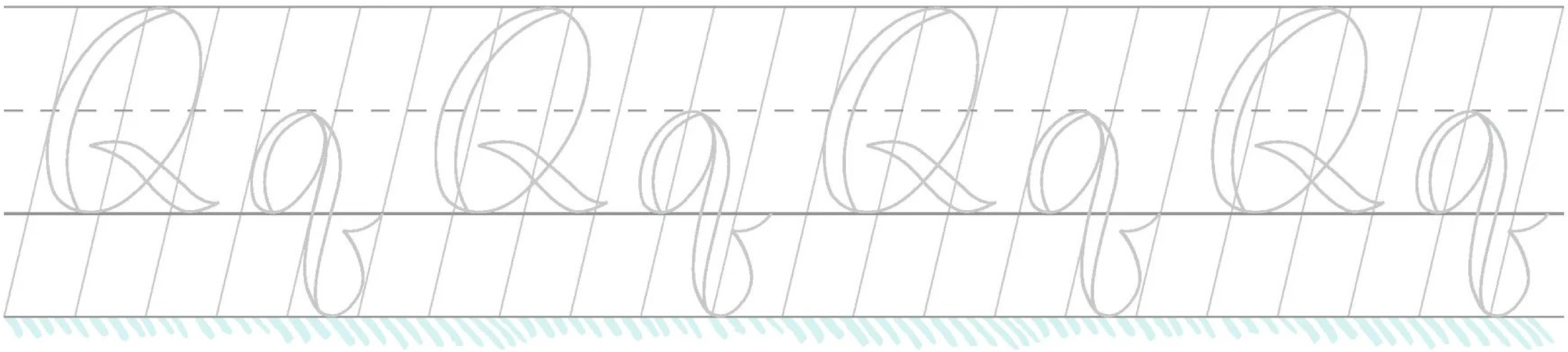

pe pe
pa pa
po po
pr pr
pl pl

First, practise the **individual strokes** that make up the letter:

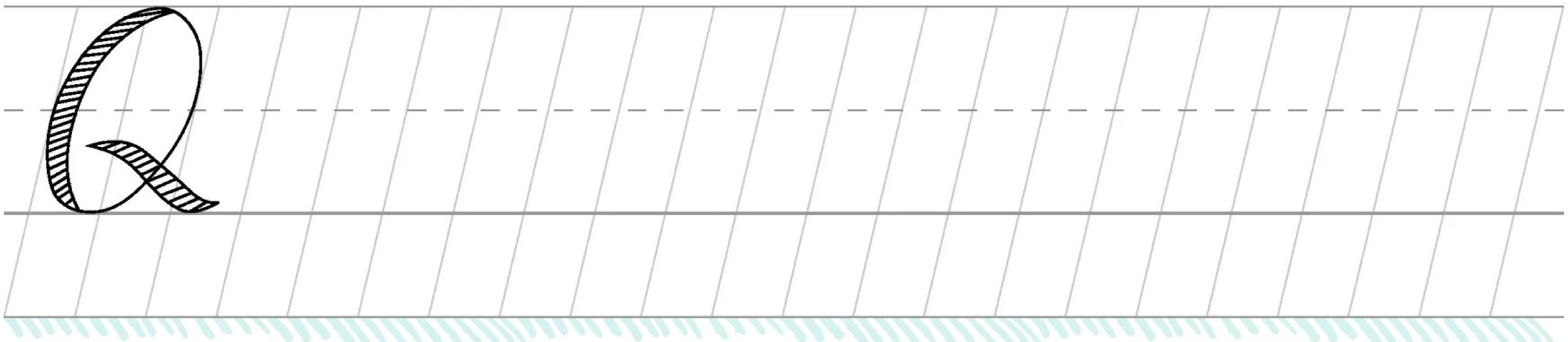


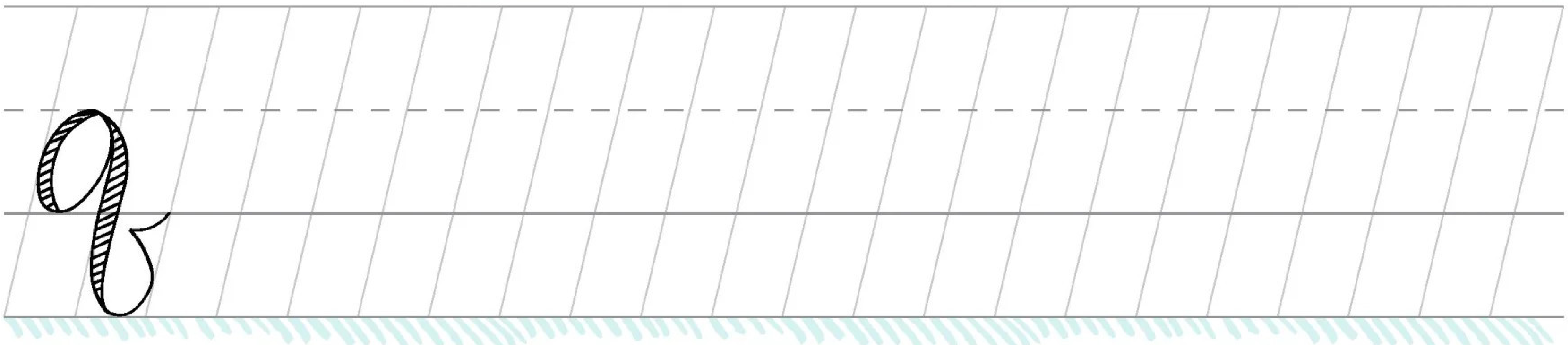


Now, practise **combining the strokes** by tracing these guides:



Finally, practise the **letter without guides**:





Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

qu qu

qua qua

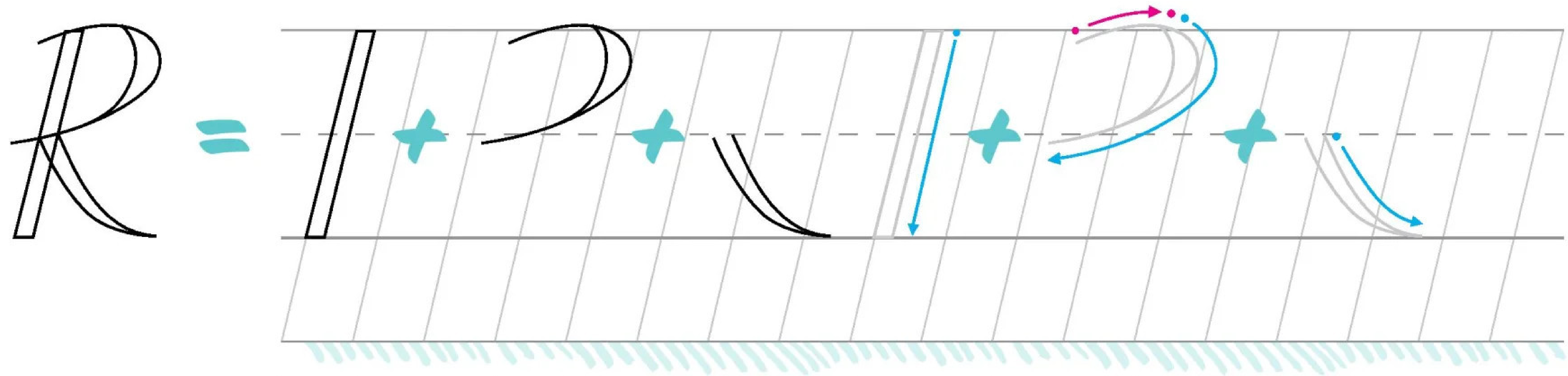
que que

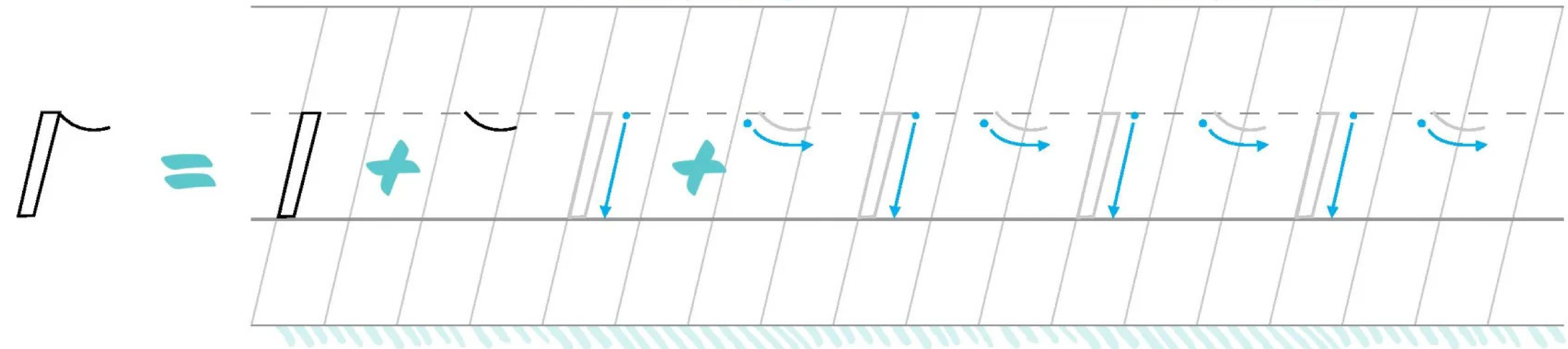
qui qui

quo quo

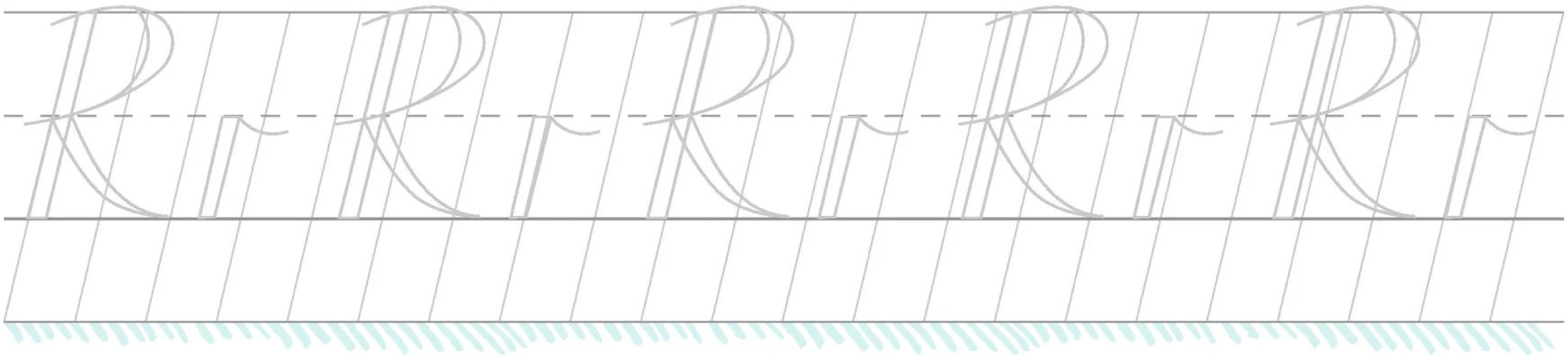
R

First, practise the *individual strokes* that make up the letter:

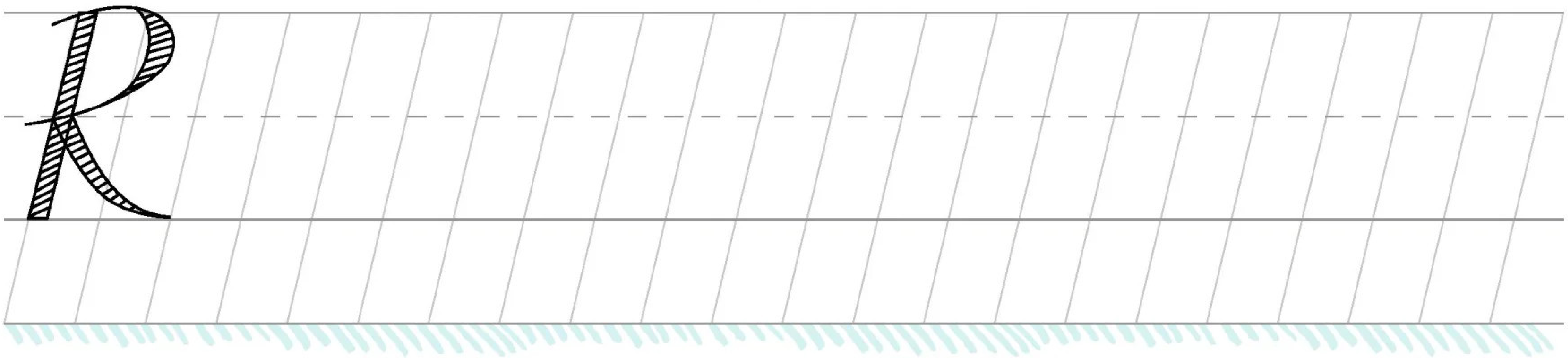


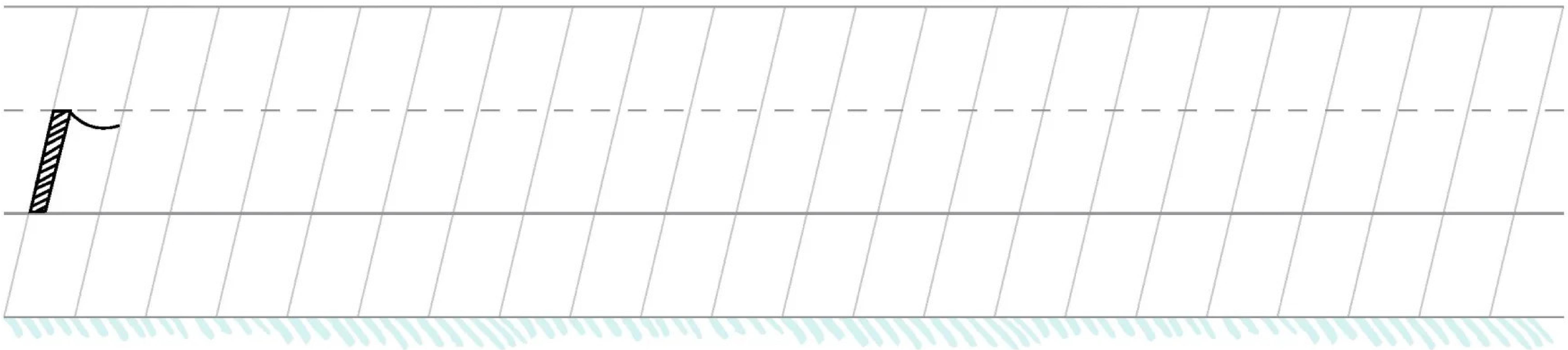


Now, practise *combining the strokes* by tracing these guides:



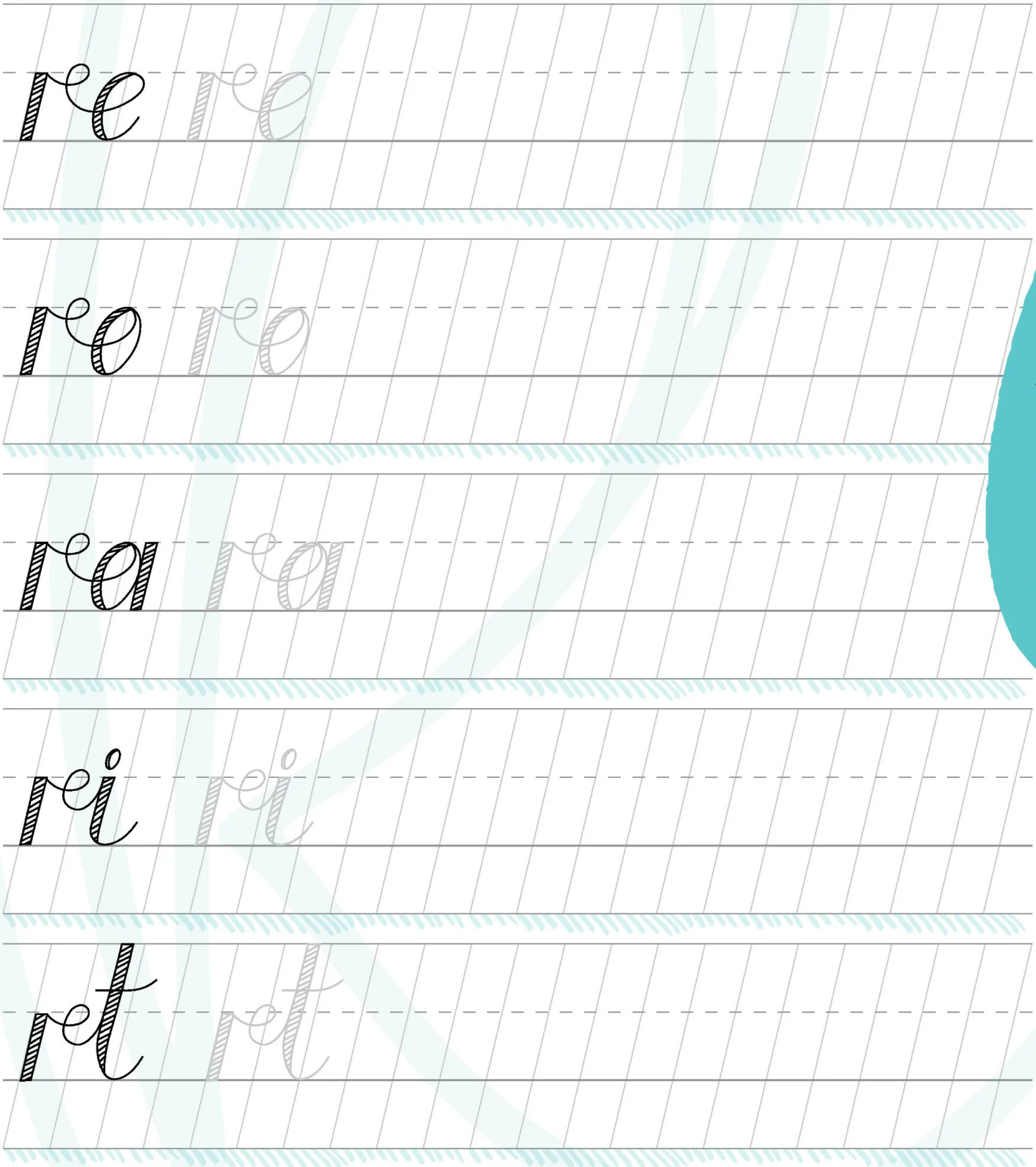
Finally, practise the *letter without guides*:



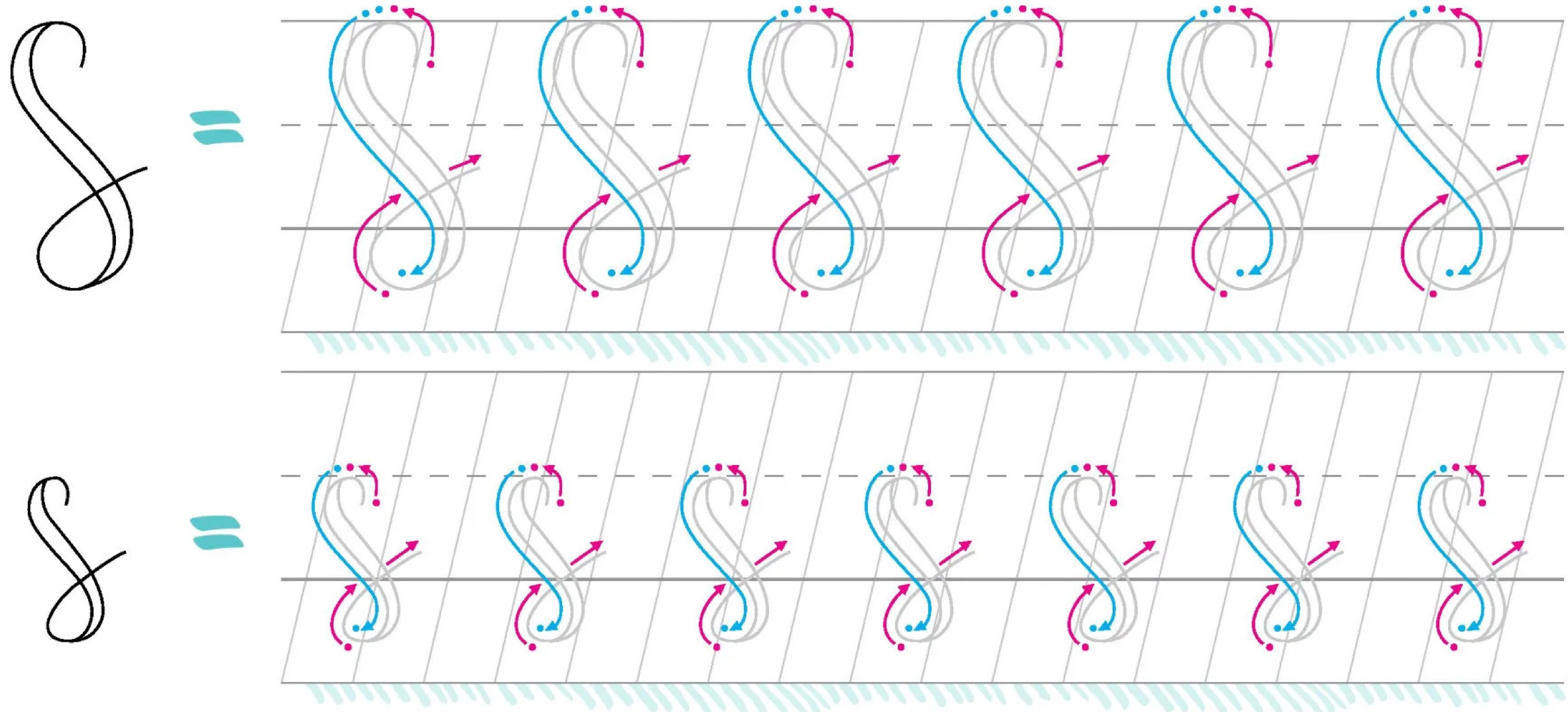


Common Combinations

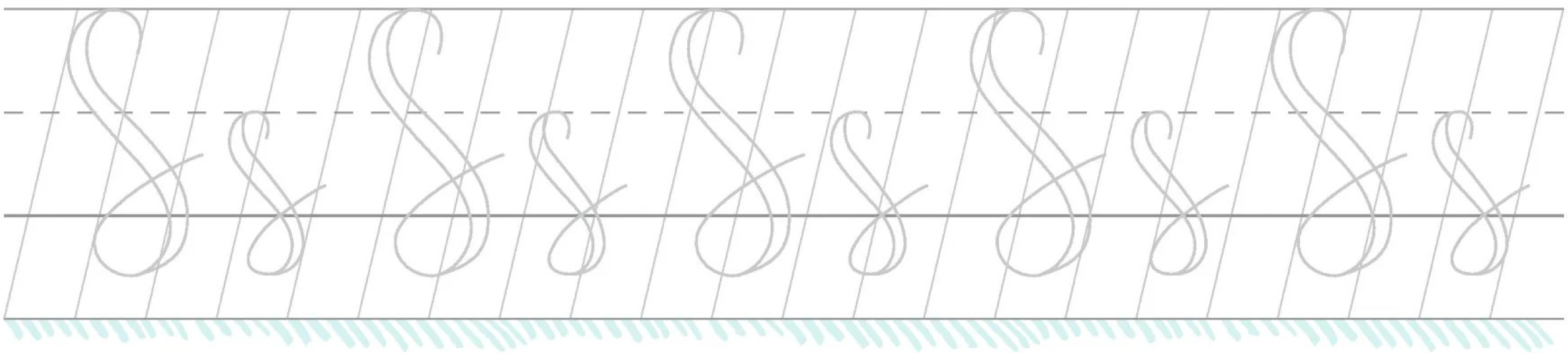
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


re re
ro ro
ra ra
ri ri
rt rt

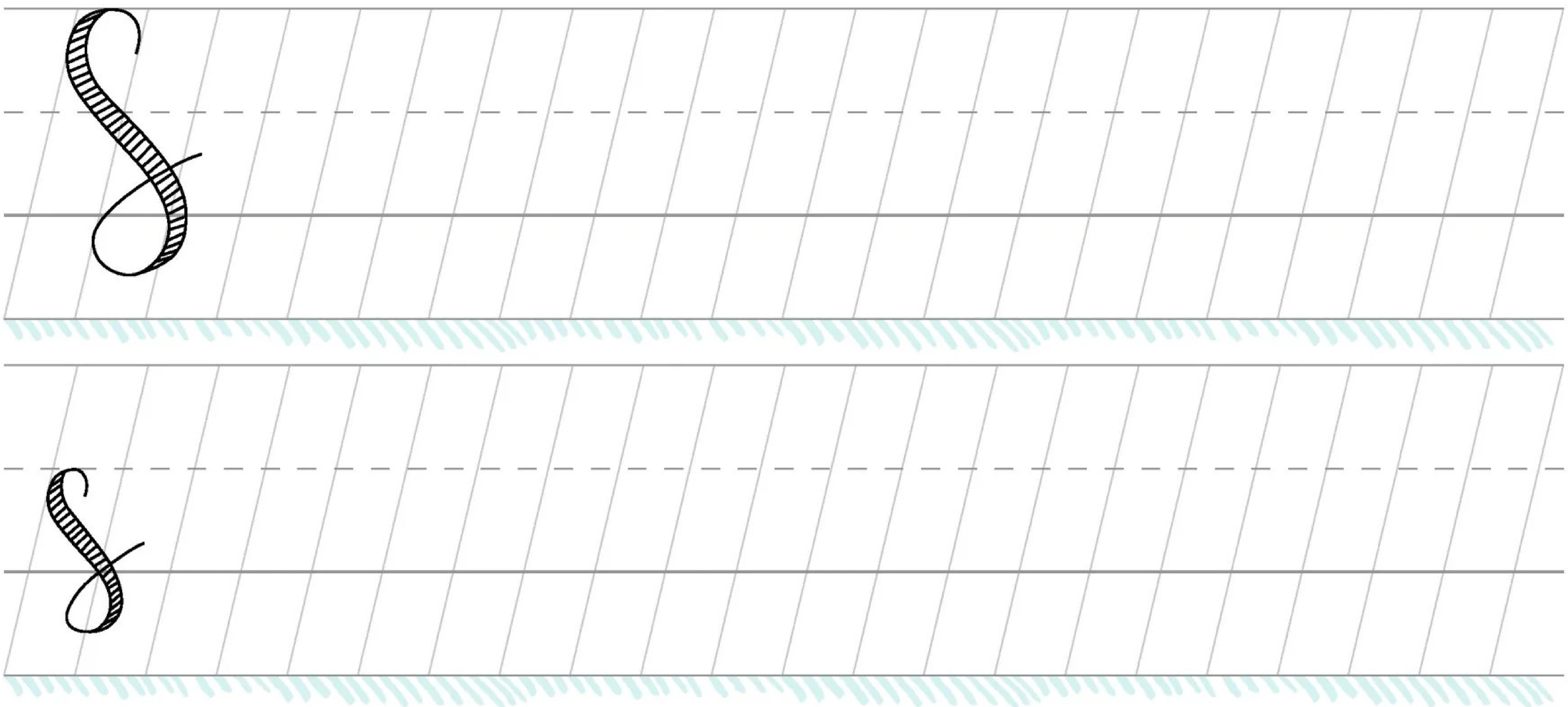
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

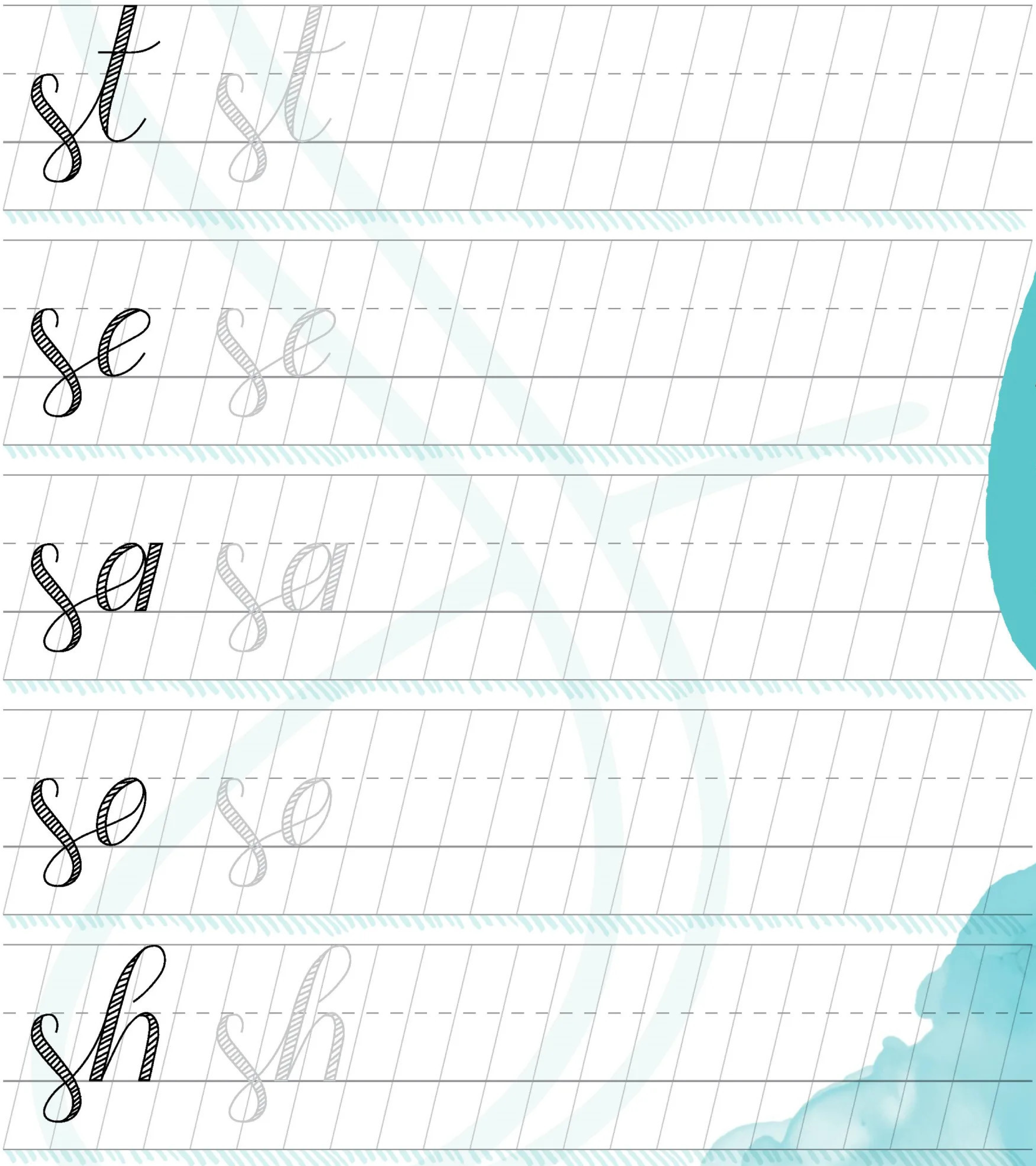


Finally, practise the *letter without guides*:

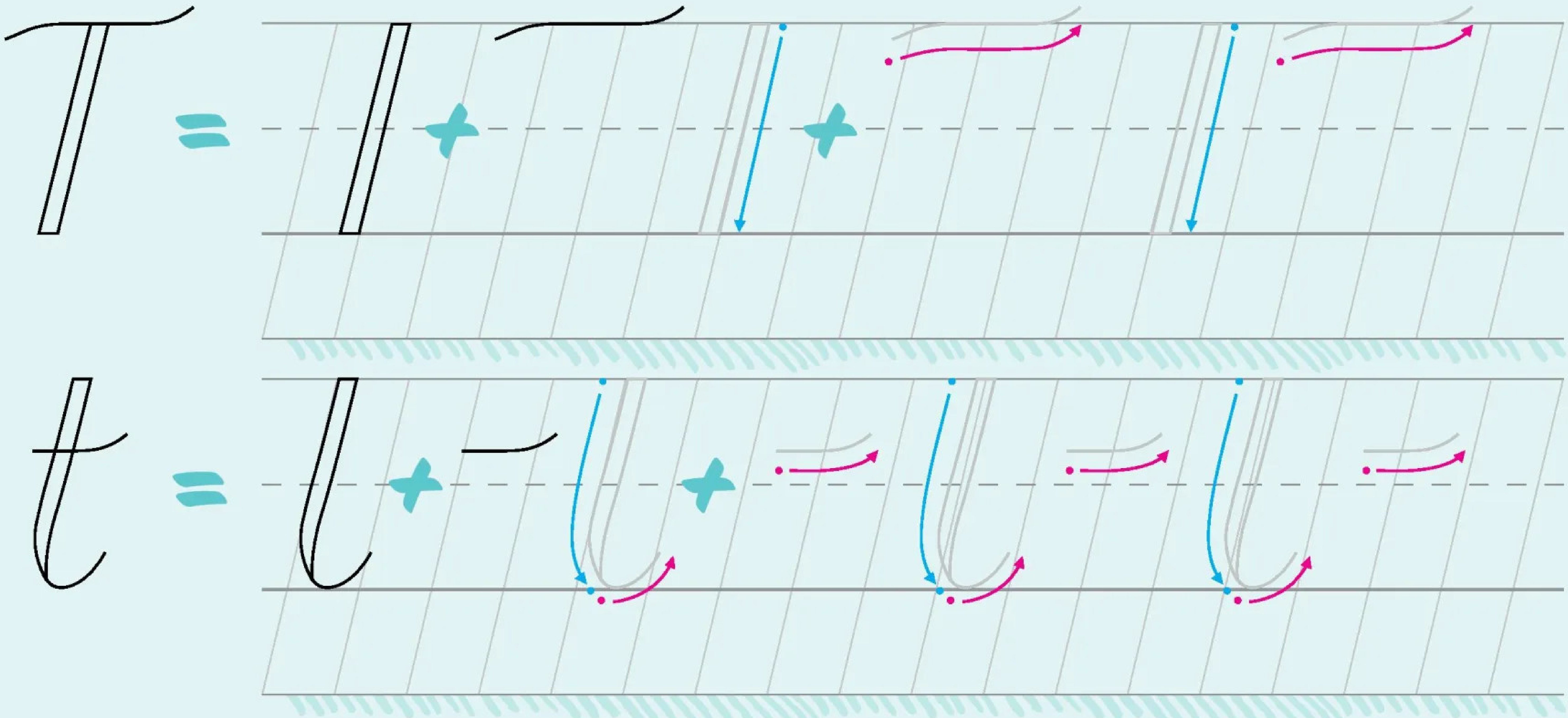


Common Combinations

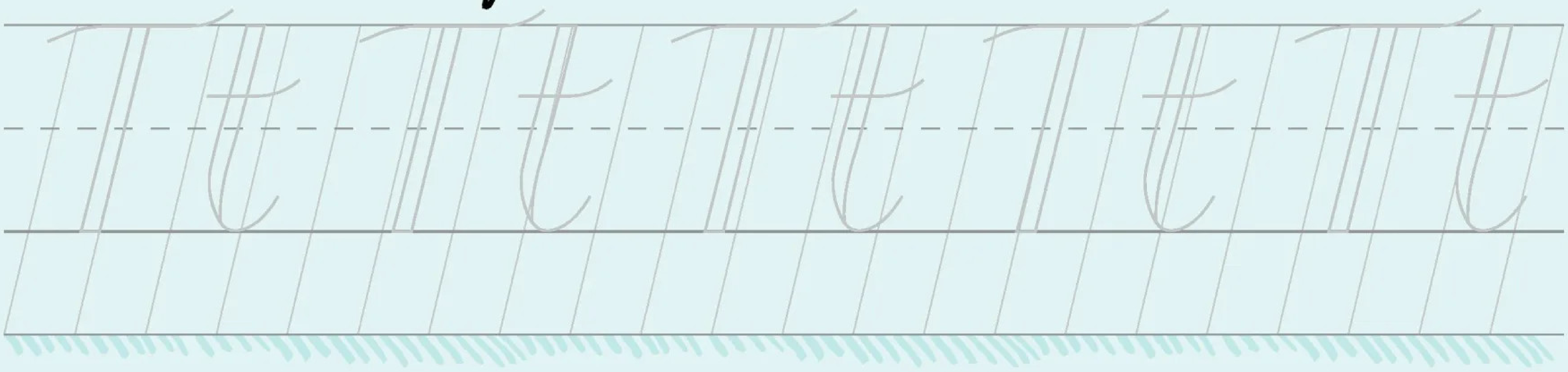
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


st st
se se
sa sa
so so
sh sh

First, practise the *individual strokes* that make up the letter:



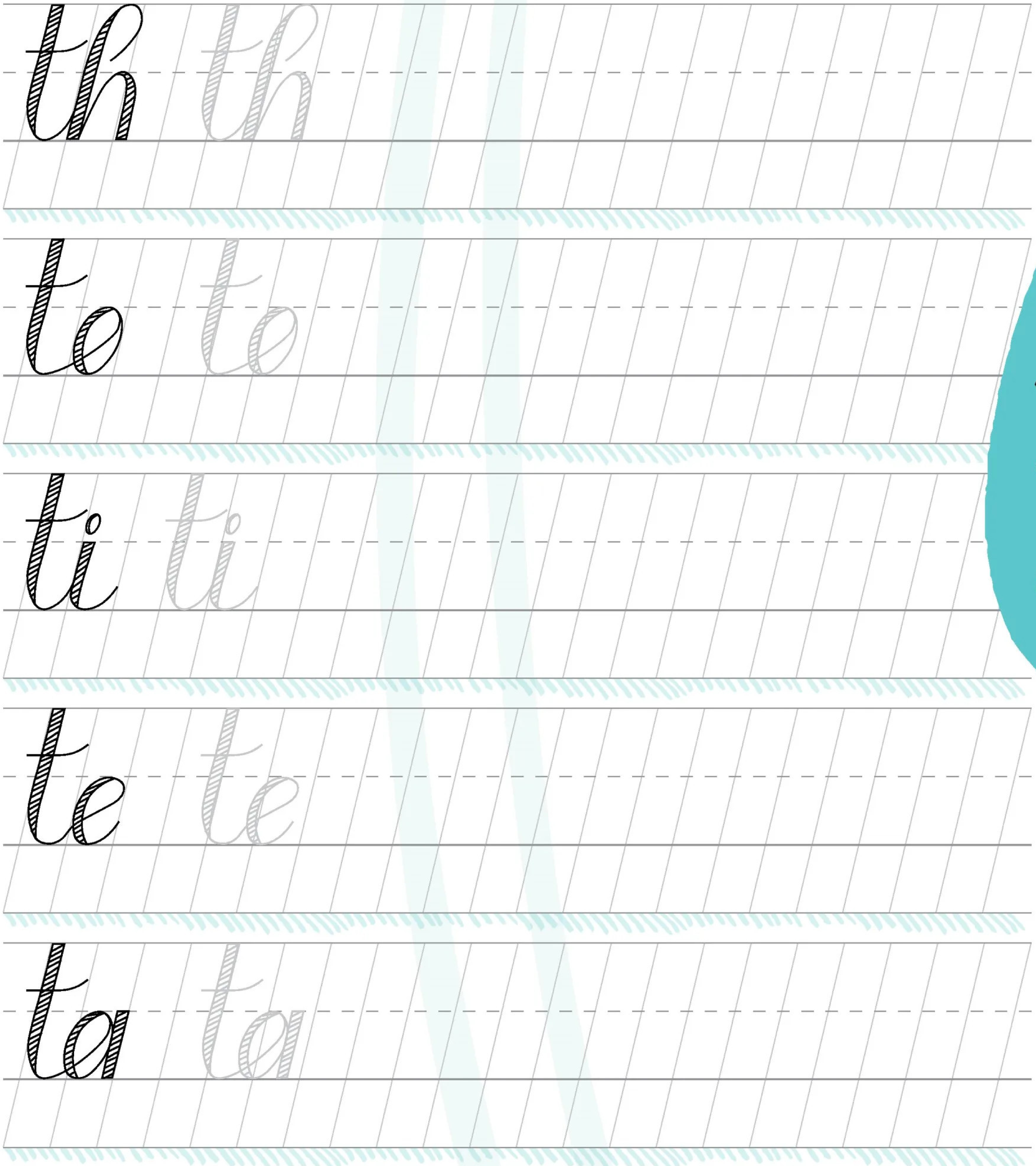
Now, practise *combining the strokes* by tracing these guides:



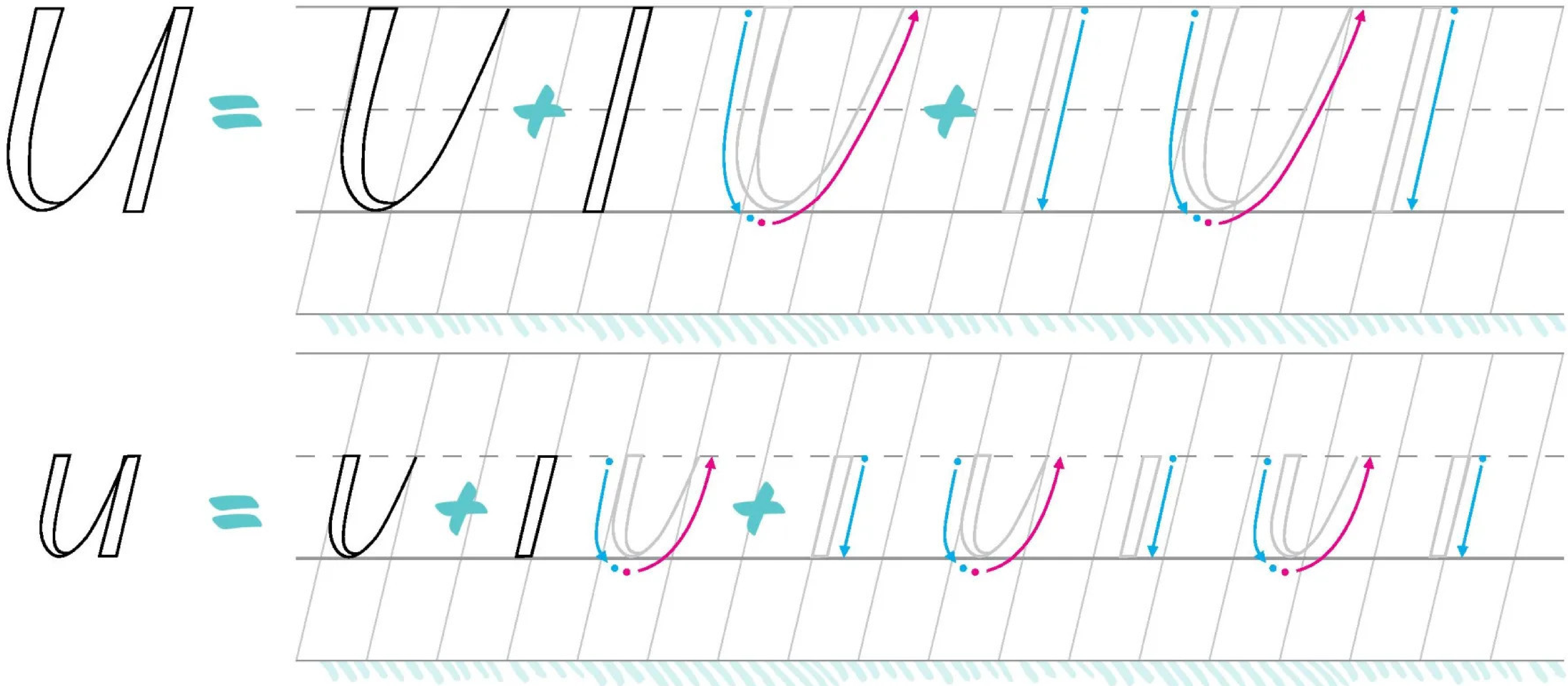
Finally, practise the *letter without guides*:

Common Combinations

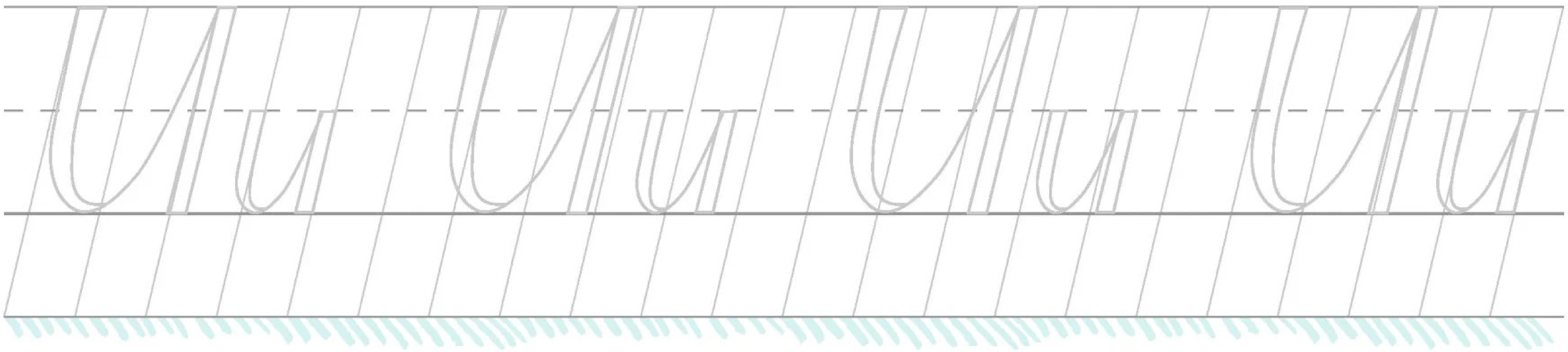
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


th th
to to
ti ti
te te
ta ta

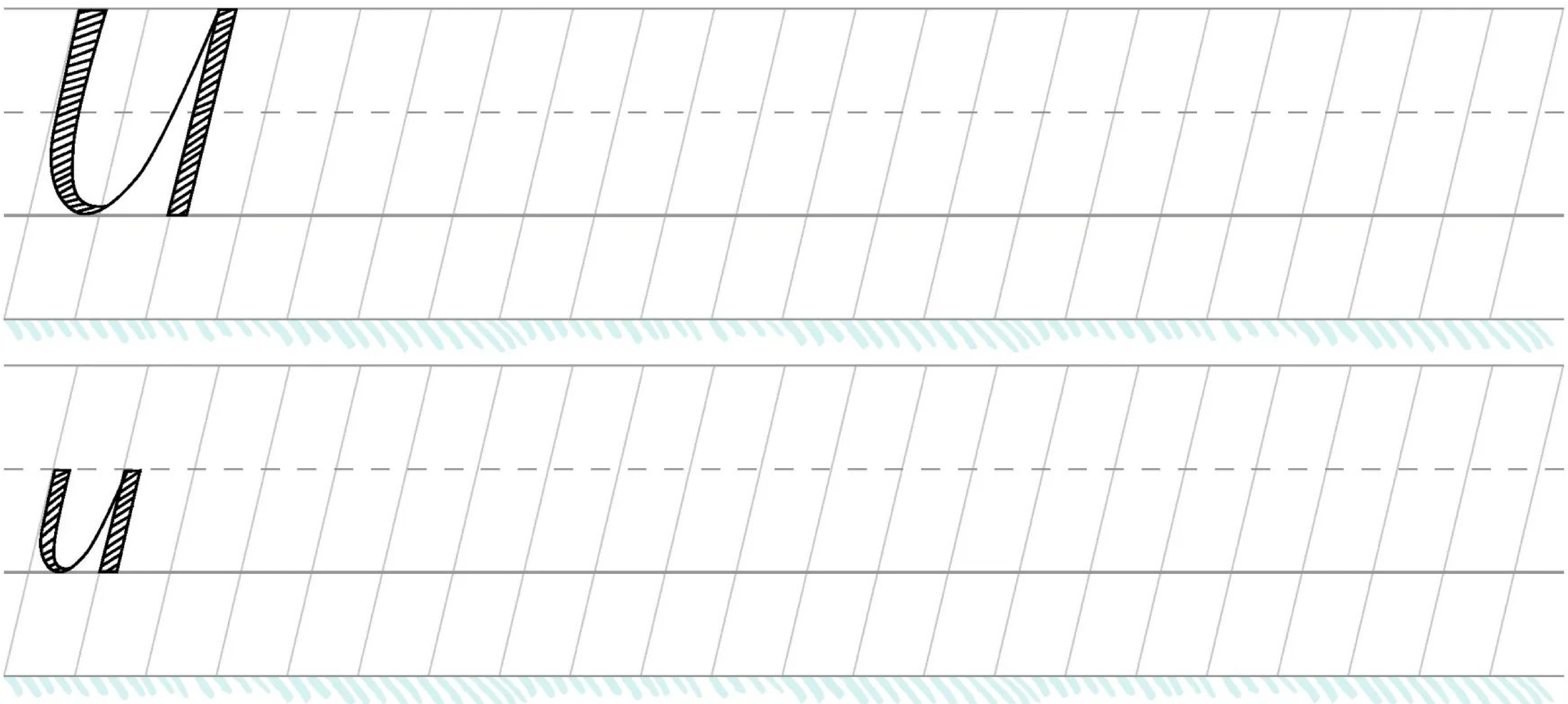
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:



Finally, practise the *letter without guides*:



Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

ut ut

ur ur

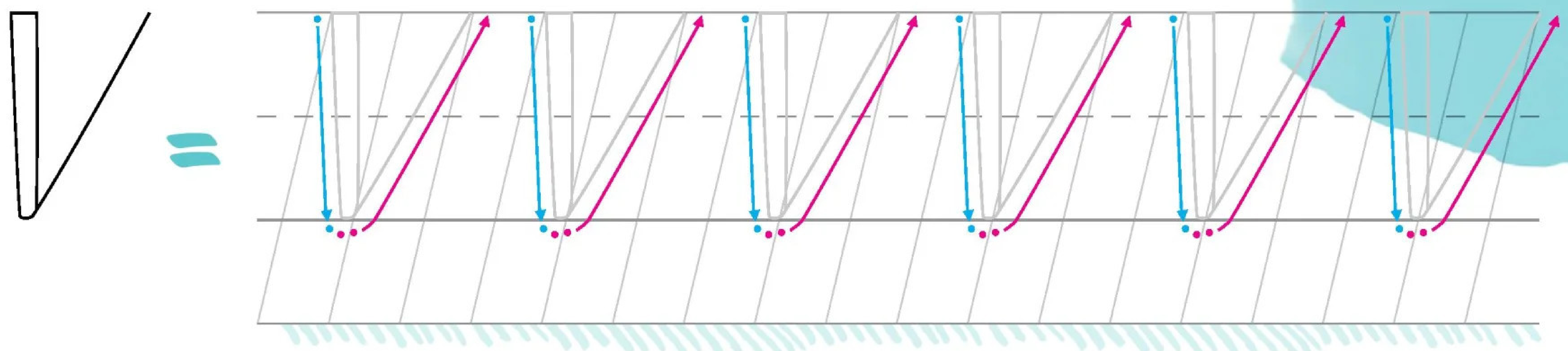
un un

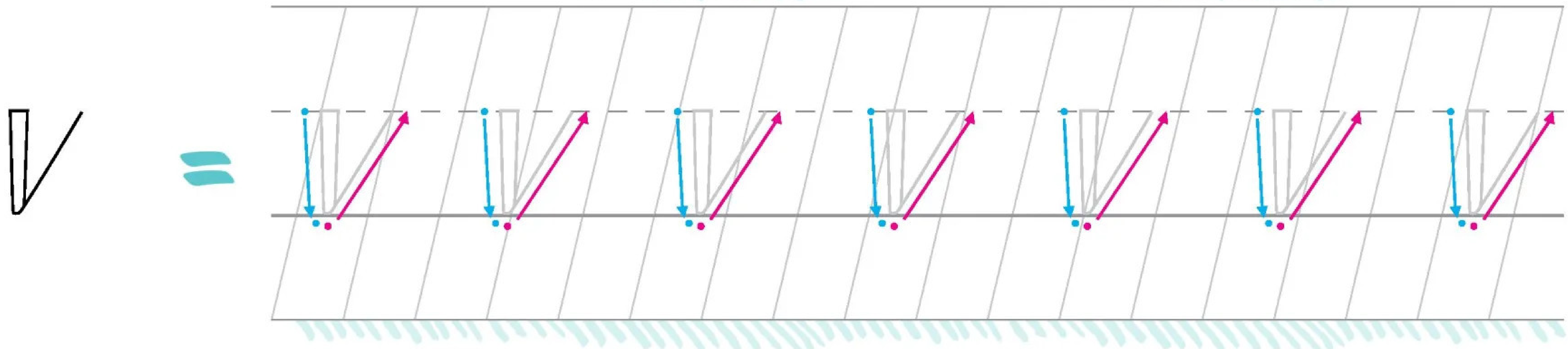
us us

ul ul

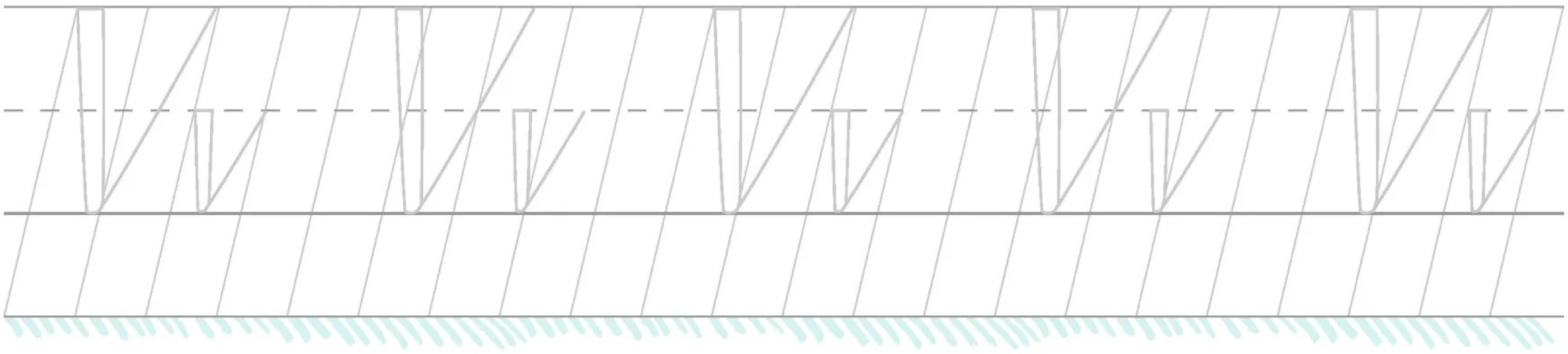
Faux Style

First, practise the *individual strokes* that make up the letter:

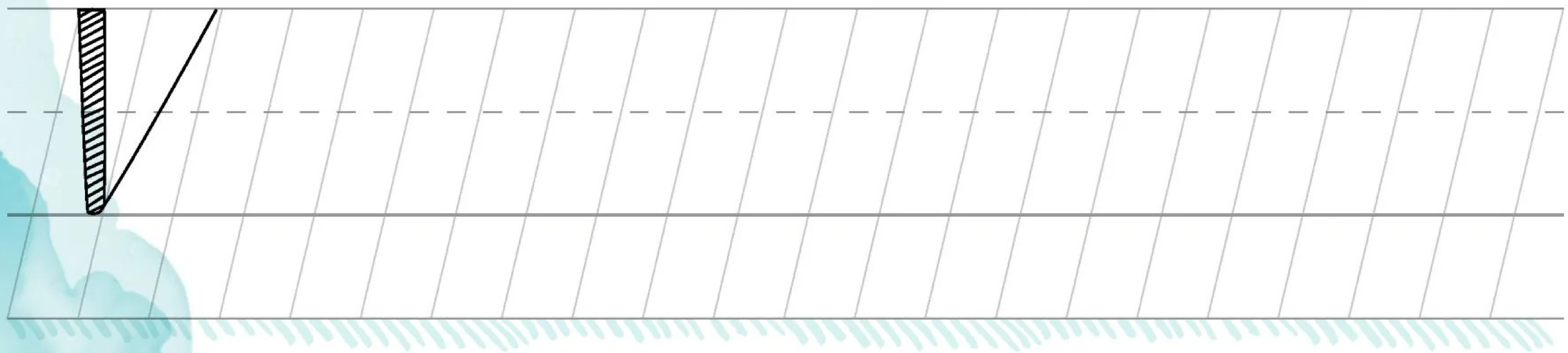


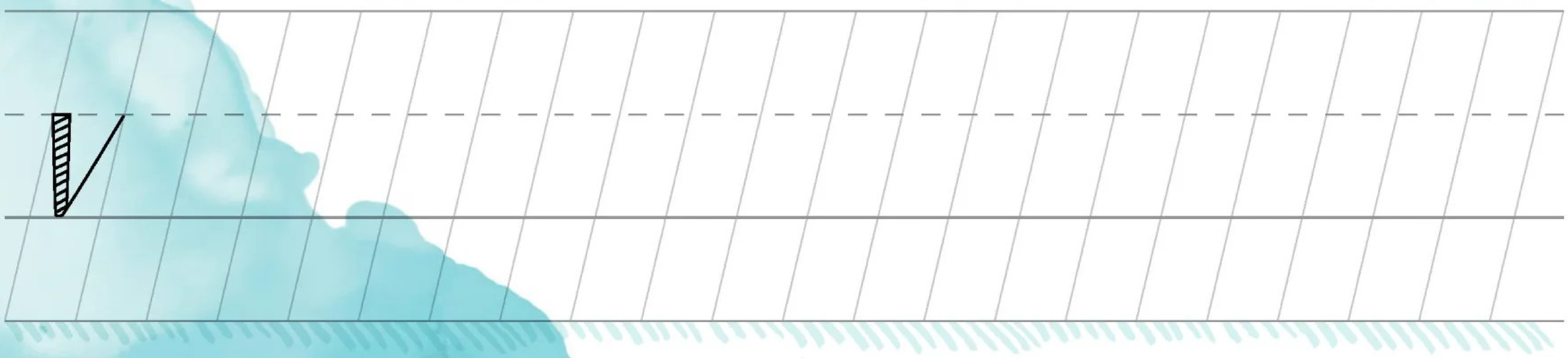


Now, practise *combining the strokes* by tracing these guides:



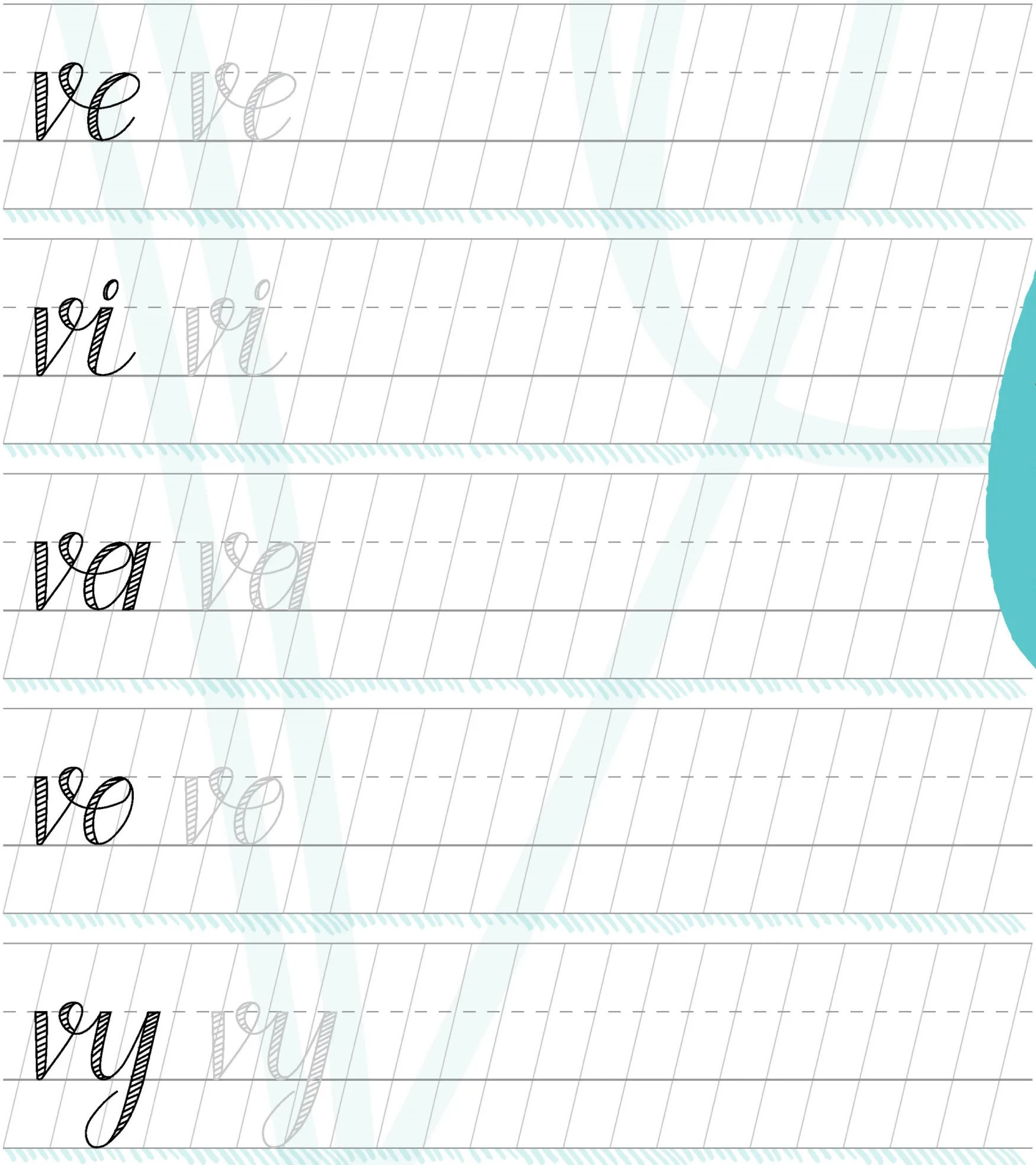
Finally, practise the *letter without guides*:



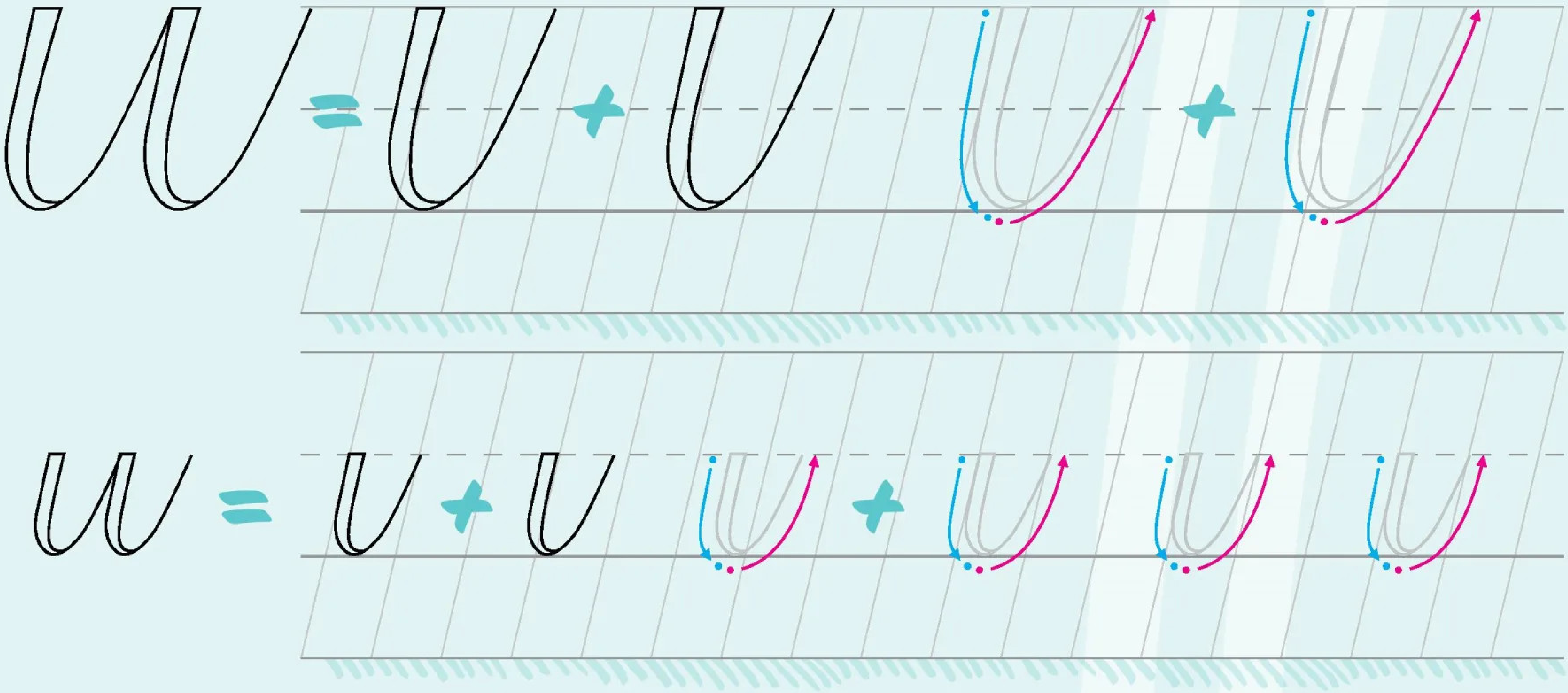


Common Combinations

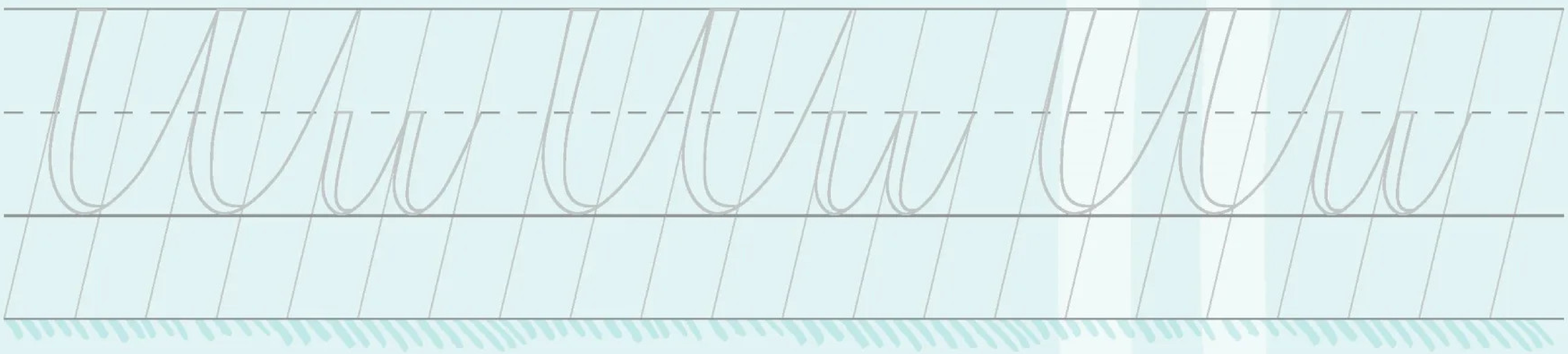
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


ve ve
vi vi
va va
vo vo
vy vy

First, practise the **individual strokes** that make up the letter:



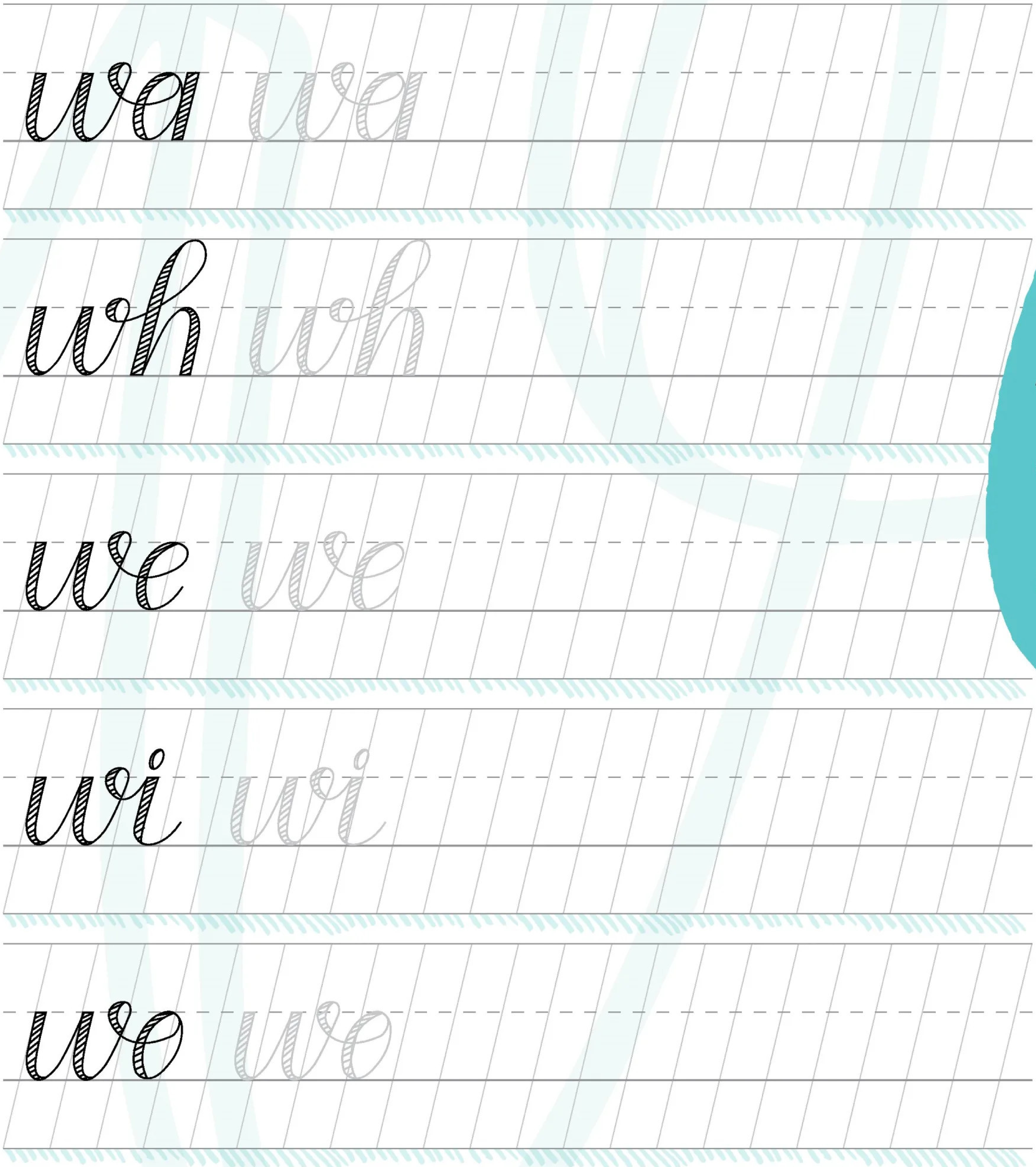
Now, practise **combining the strokes** by tracing these guides:



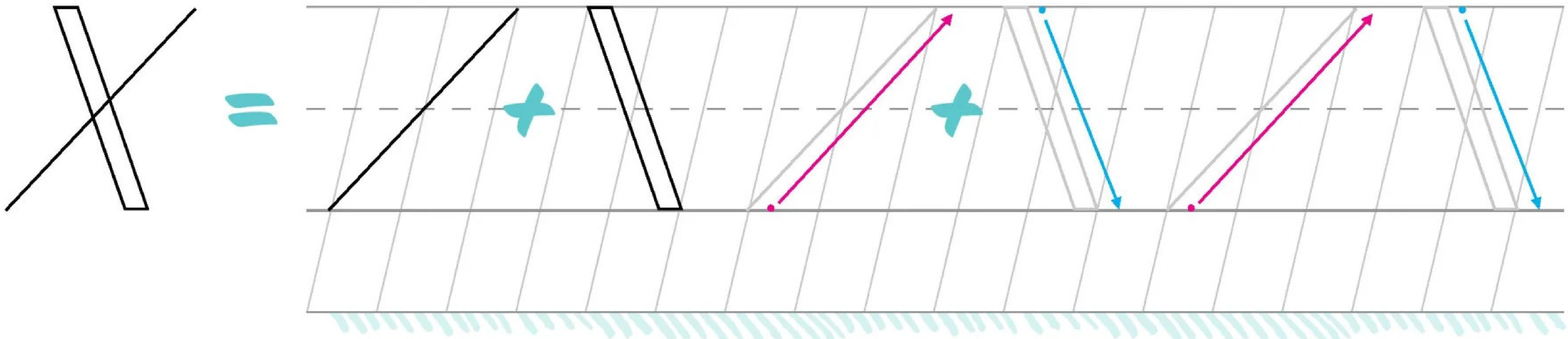
Finally, practise the **letter without guides**:

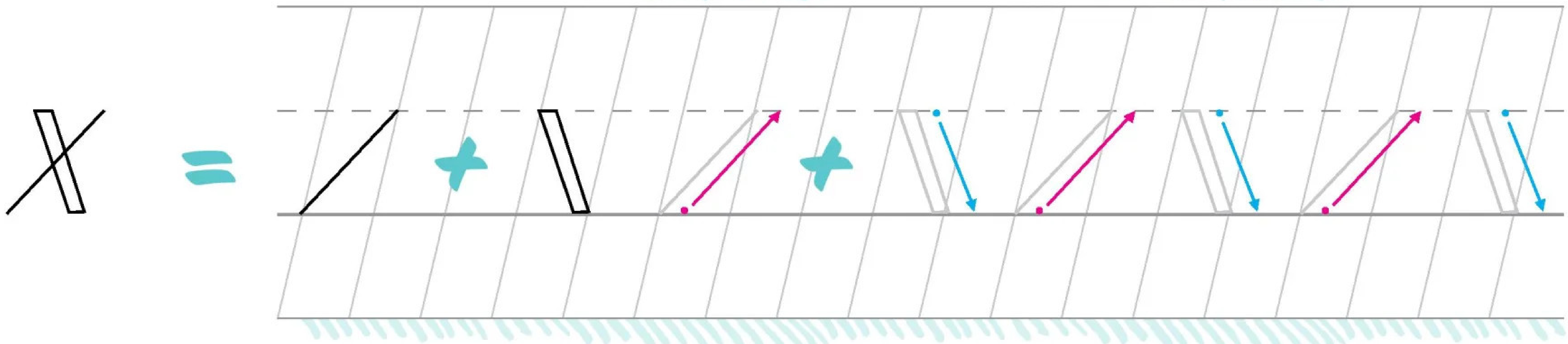
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:

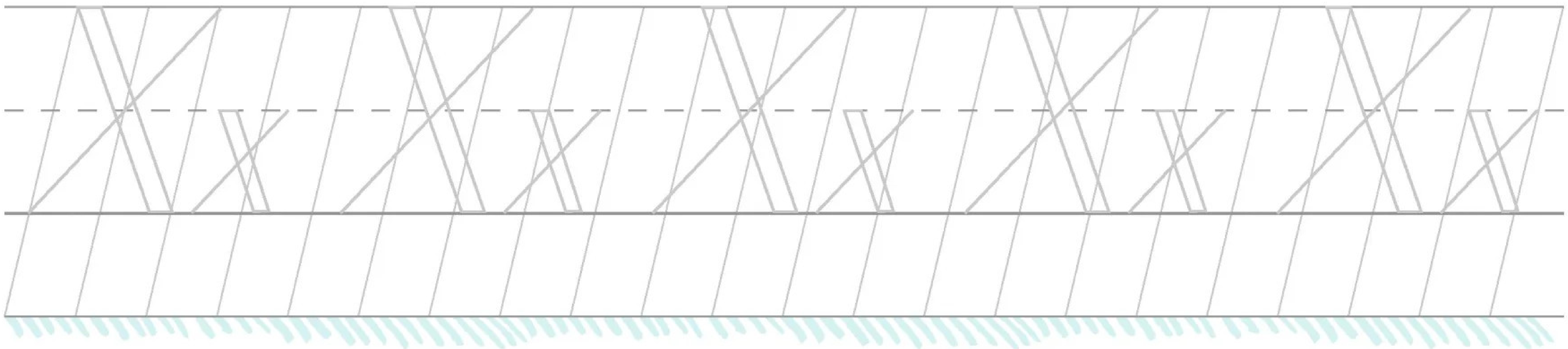

wa wa
wh wh
we we
wi wi
wo wo

First, practise the *individual strokes* that make up the letter:

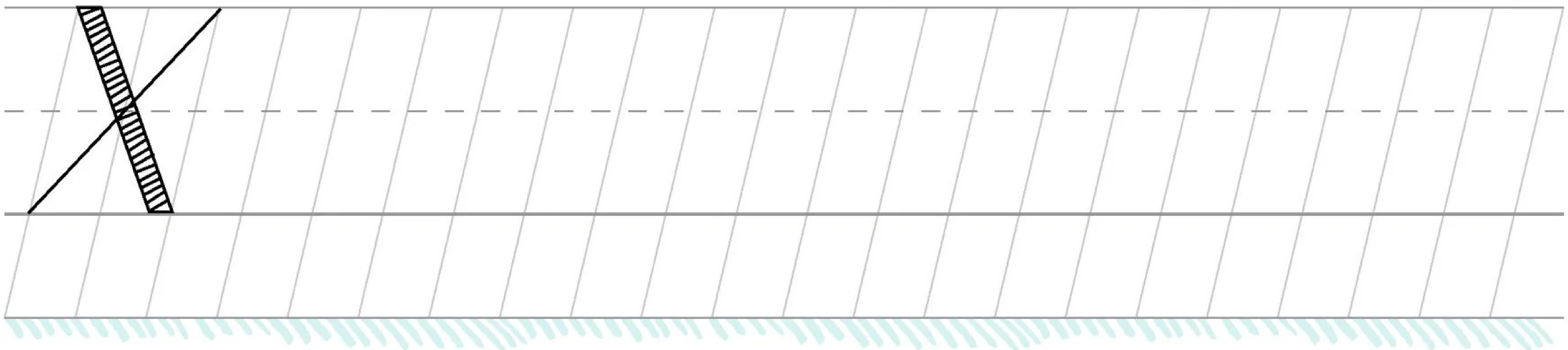


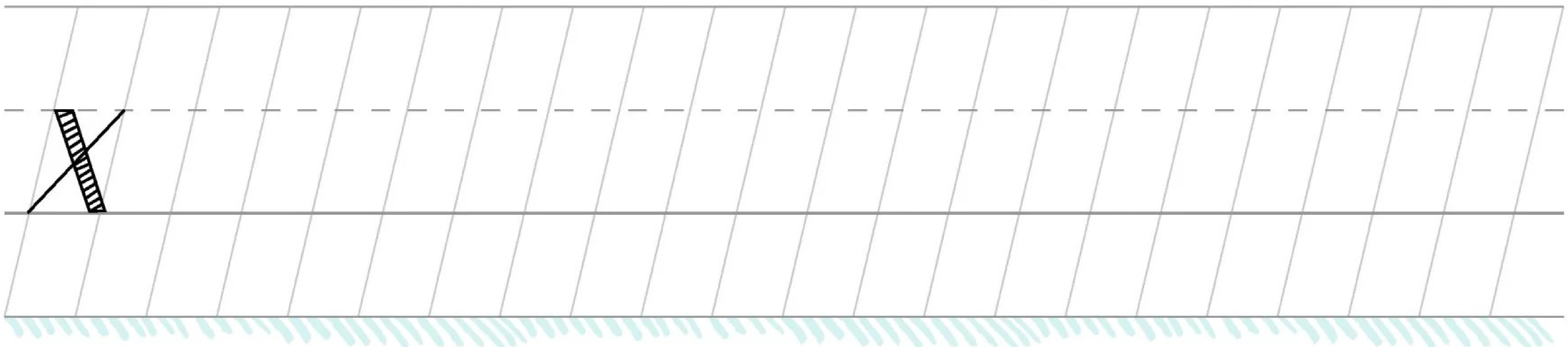


Now, practise *combining the strokes* by tracing these guides:



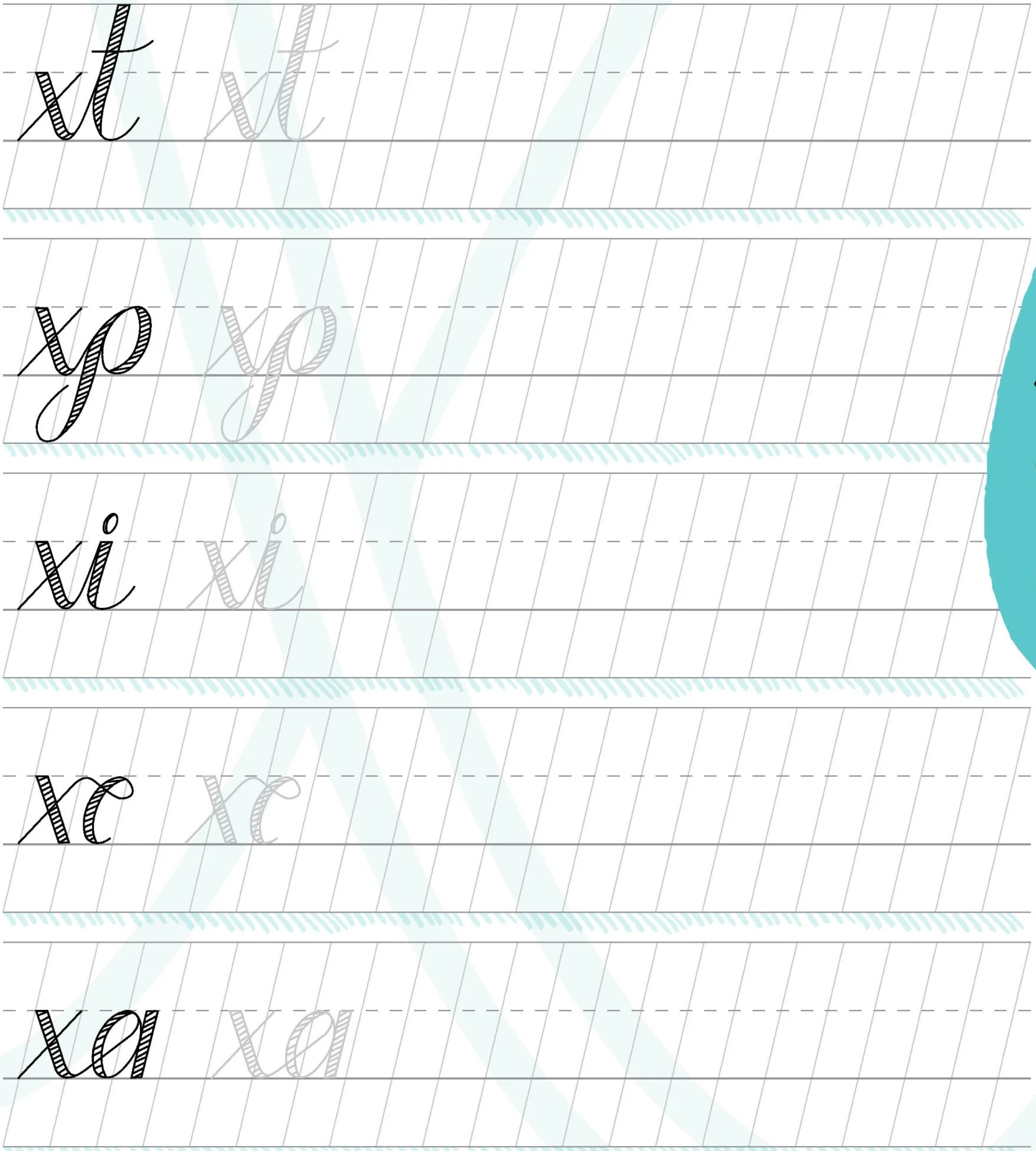
Finally, practise the *letter without guides*:



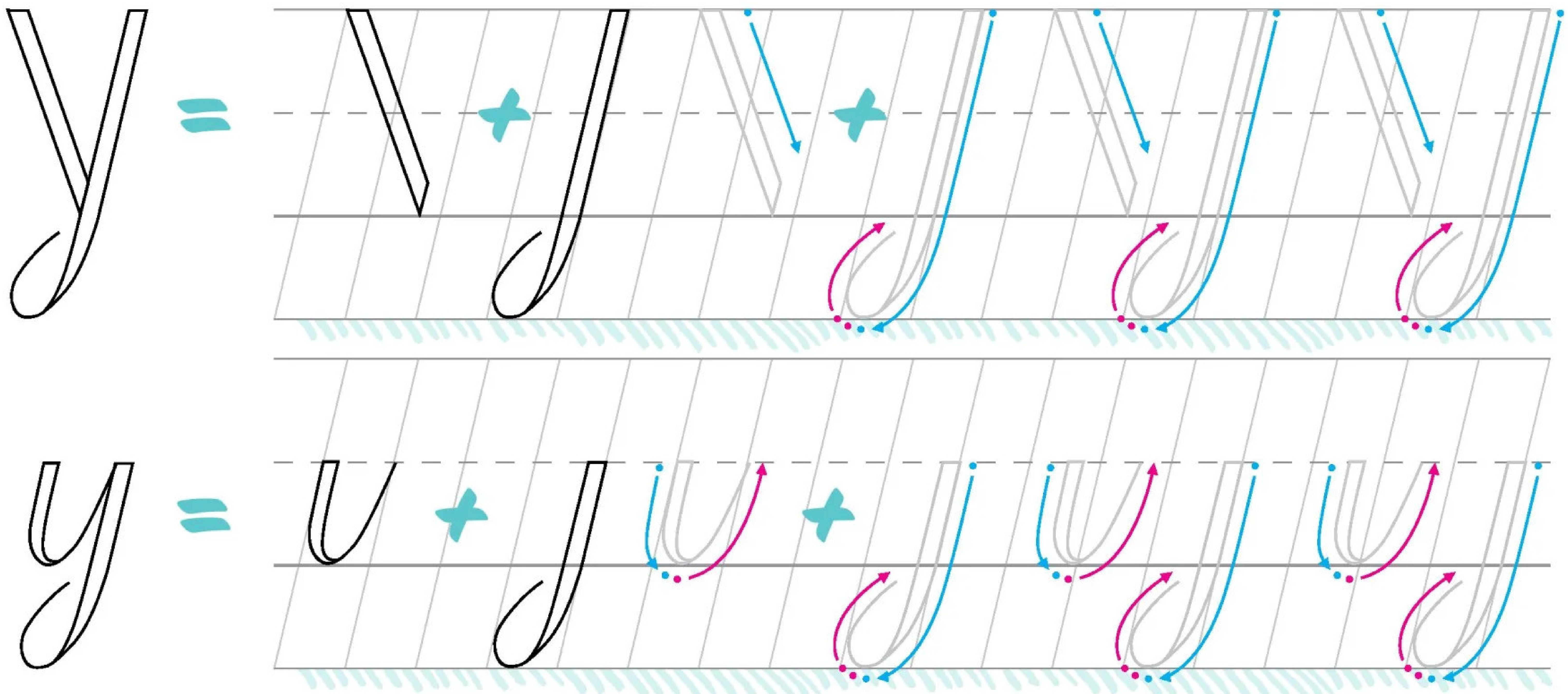


Common Combinations

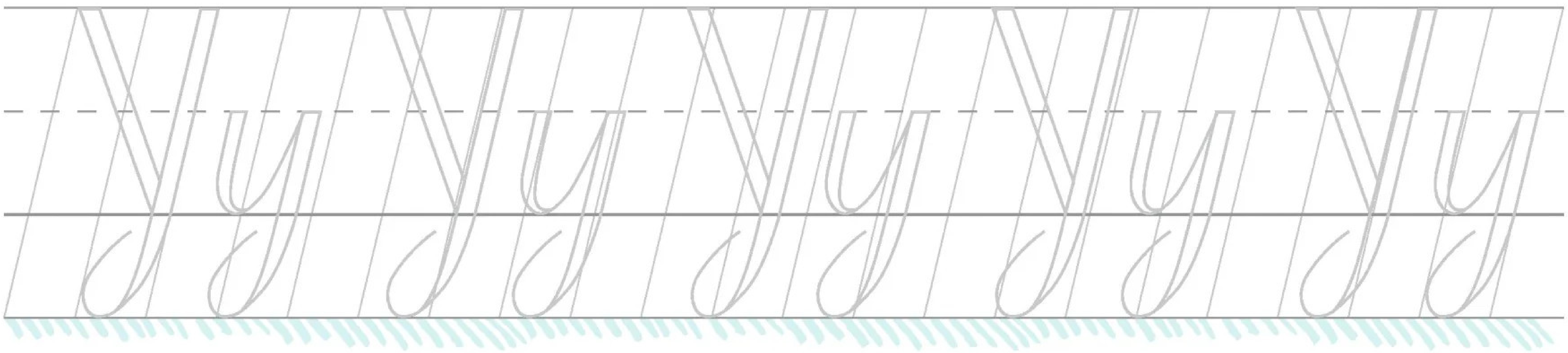
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


xt xt
xp xp
xi xi
xc xc
xa xa

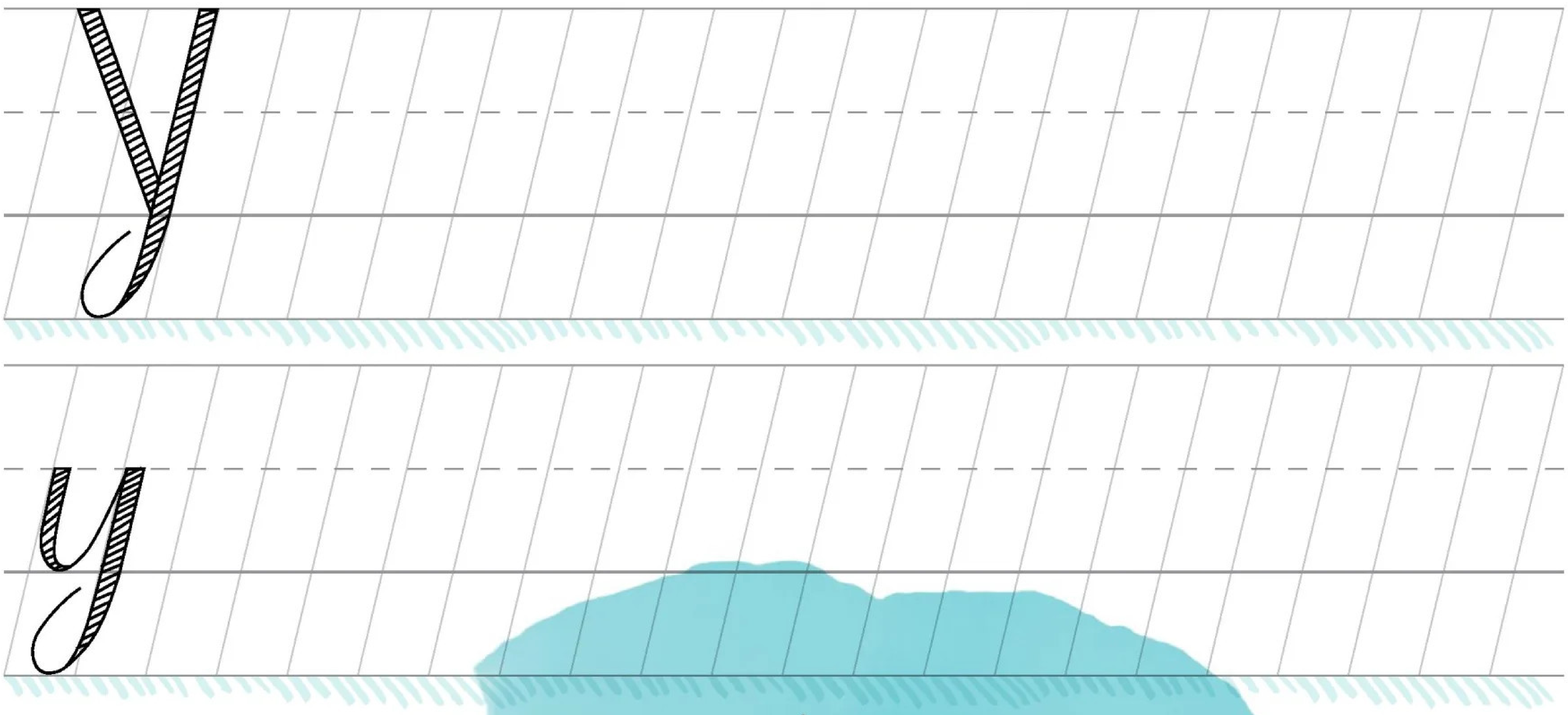
First, practise the *individual strokes* that make up the letter:



Now, practise *combining the strokes* by tracing these guides:

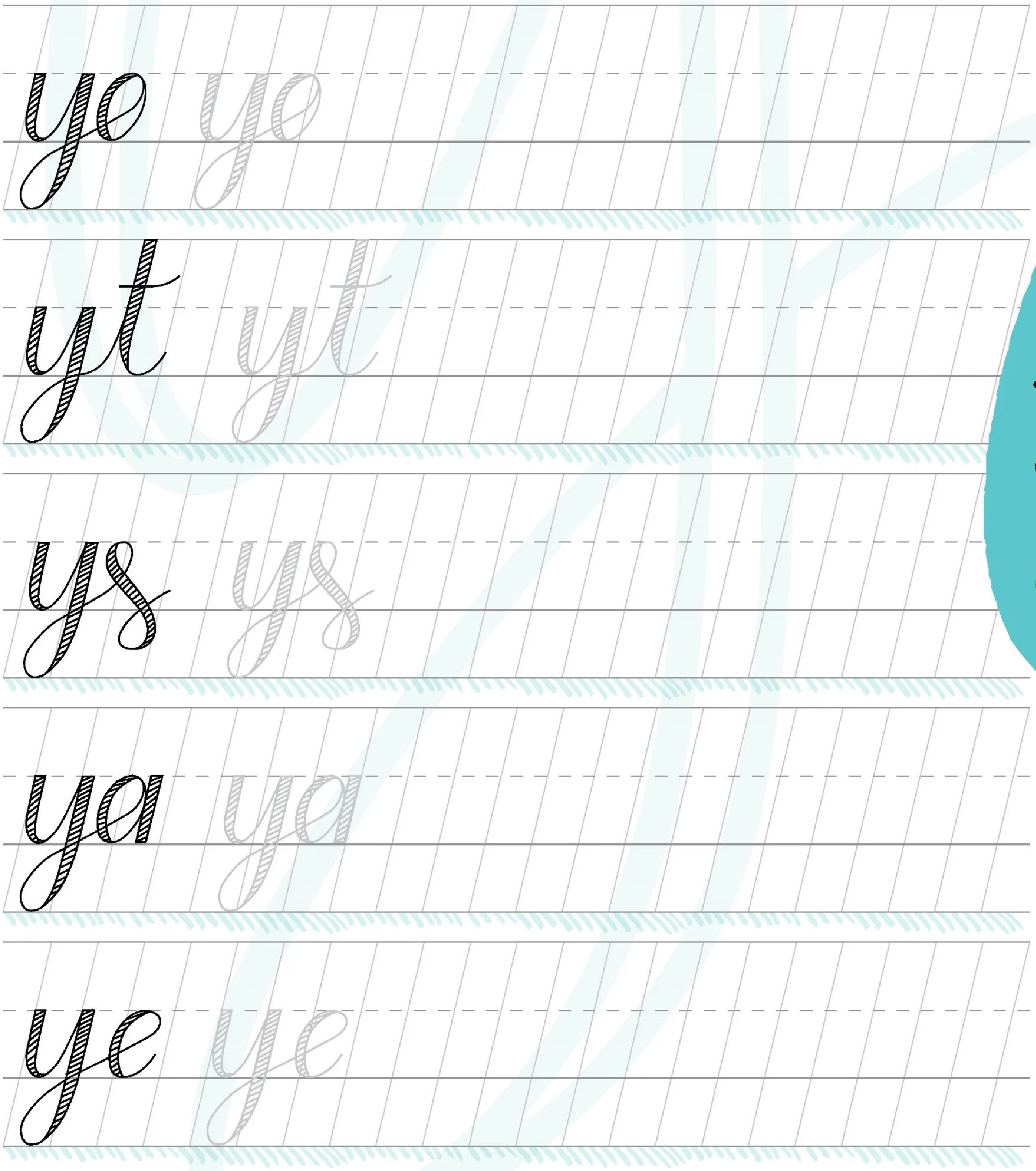


Finally, practise the *letter without guides*:

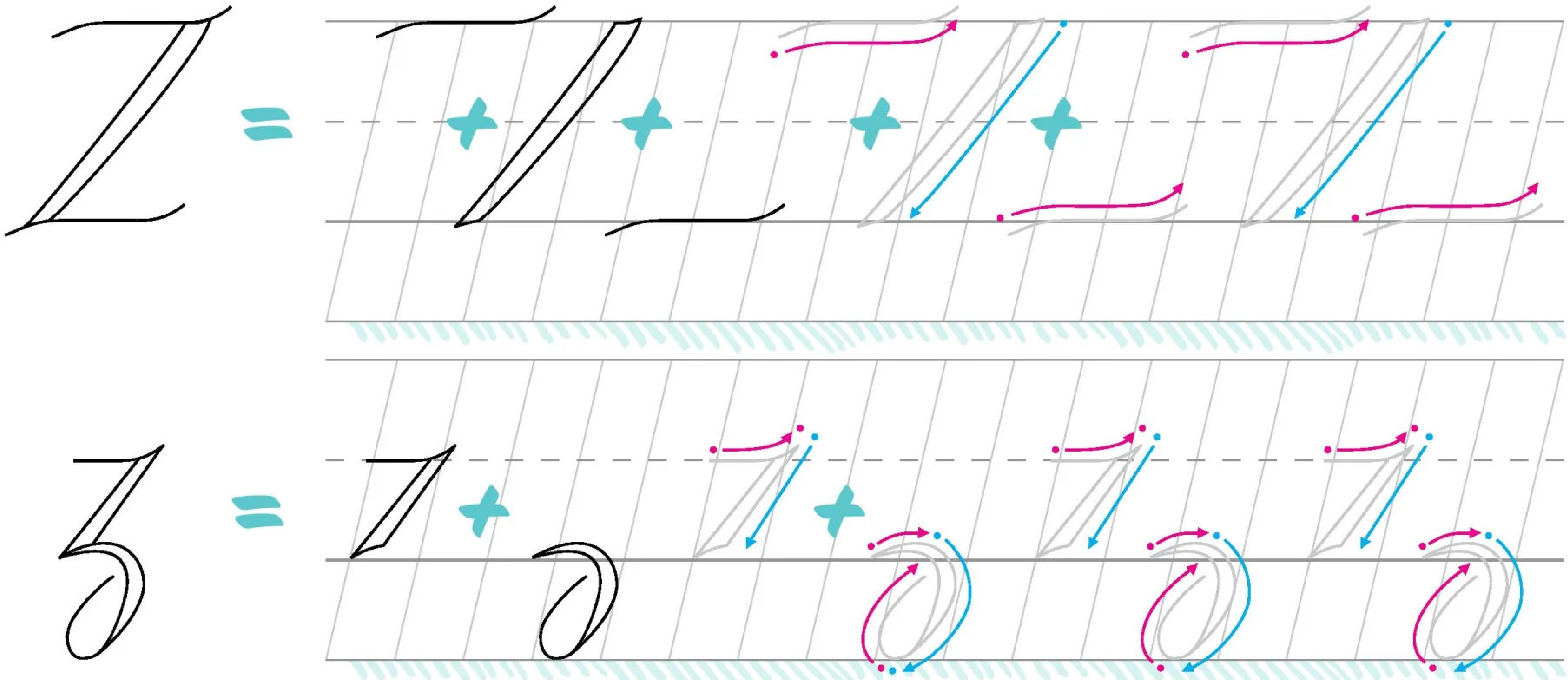


Common Combinations

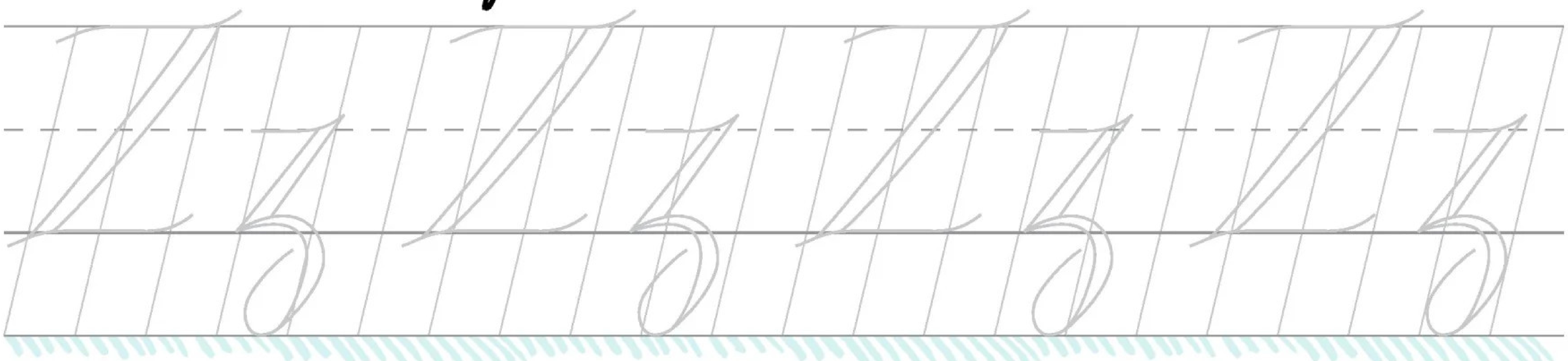
Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


yo yo
yt yt
ys ys
ya ya
ye ye

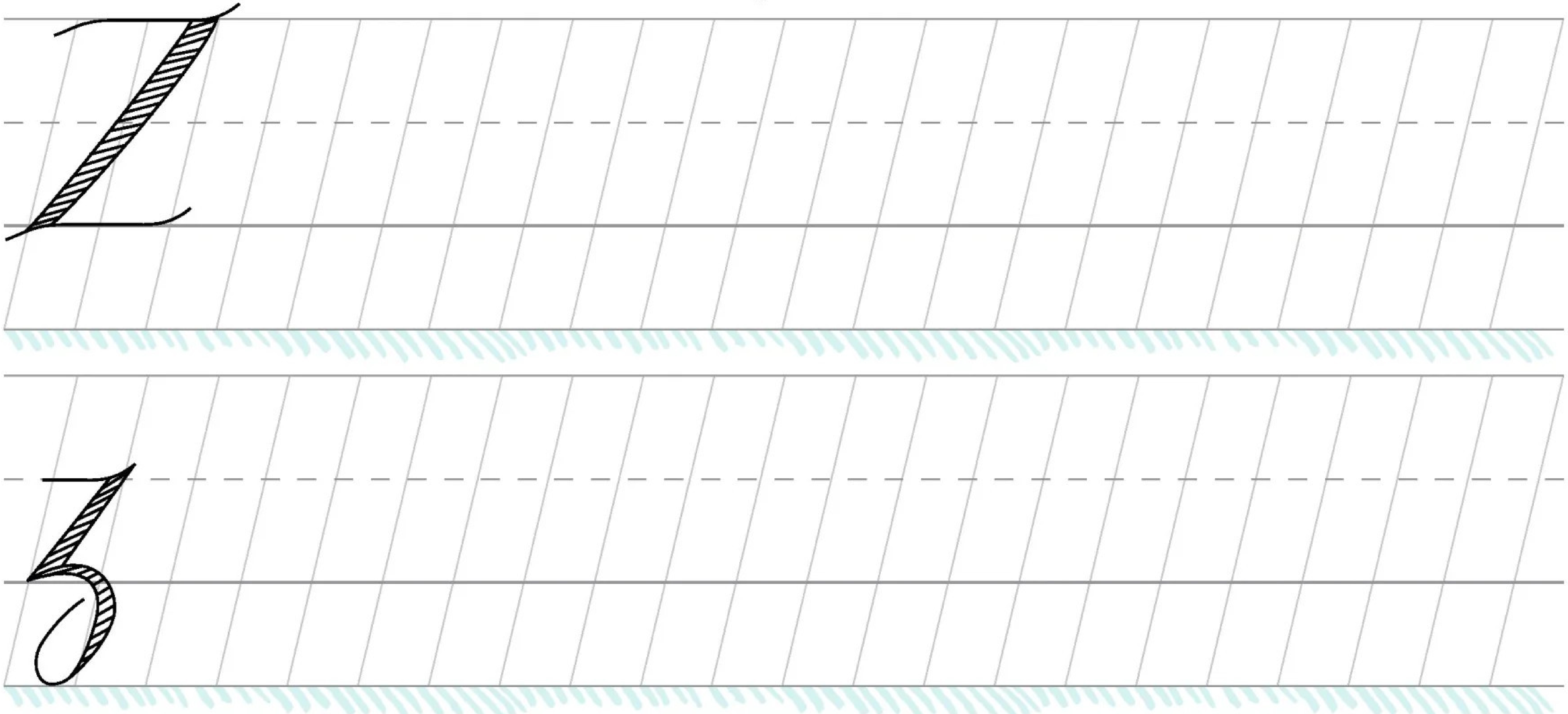
First, practise the individual strokes that make up the letter:



Now, practise combining the strokes by tracing these guides:

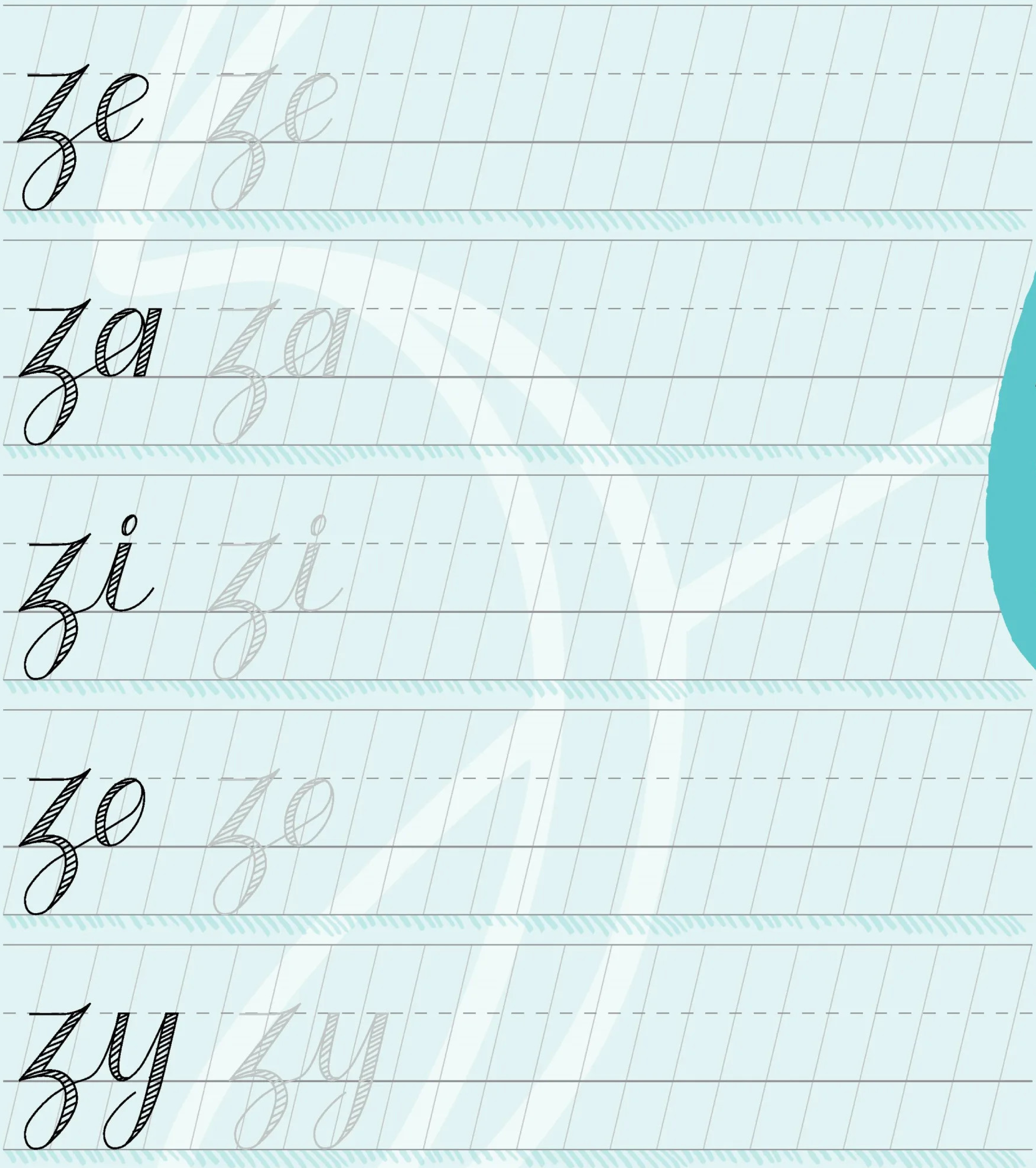


Finally, practise the letter without guides:



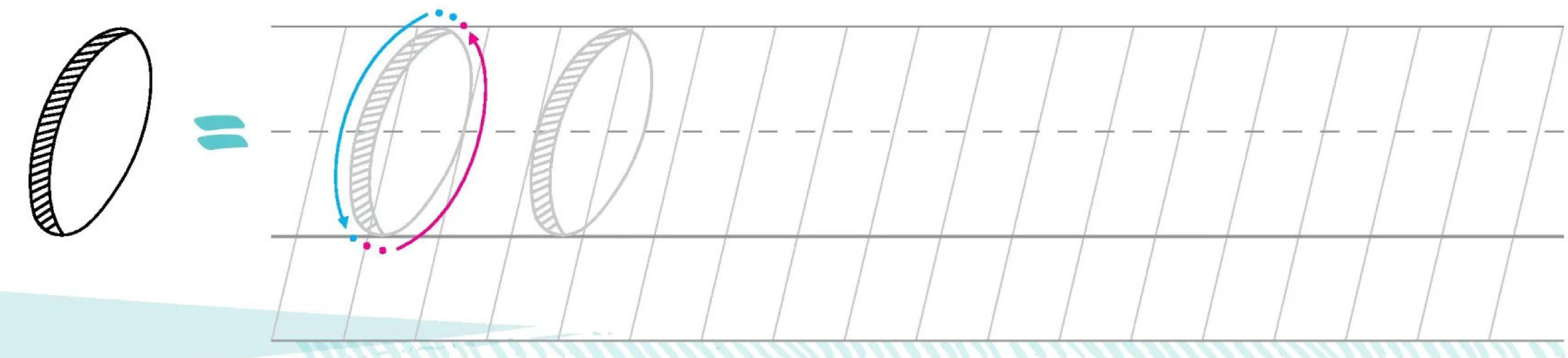
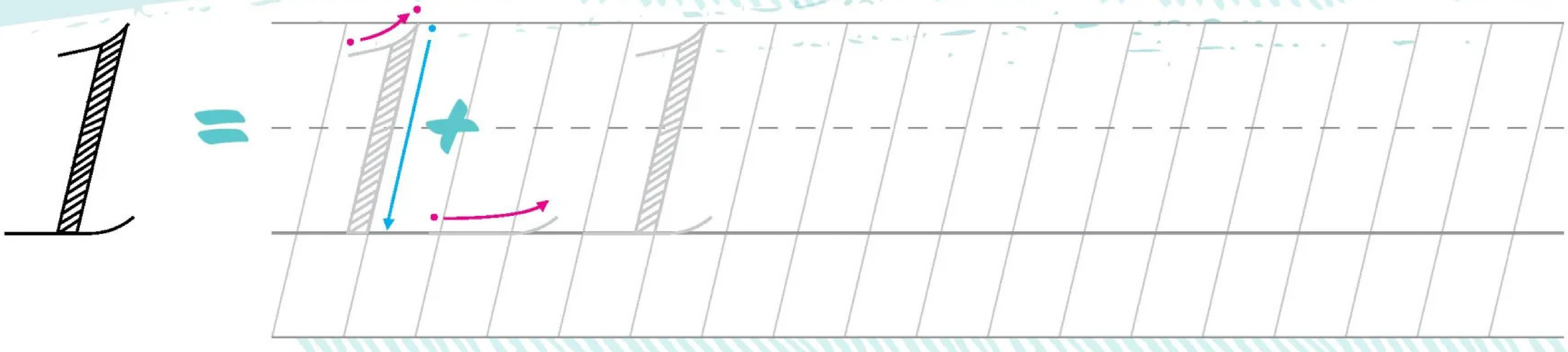
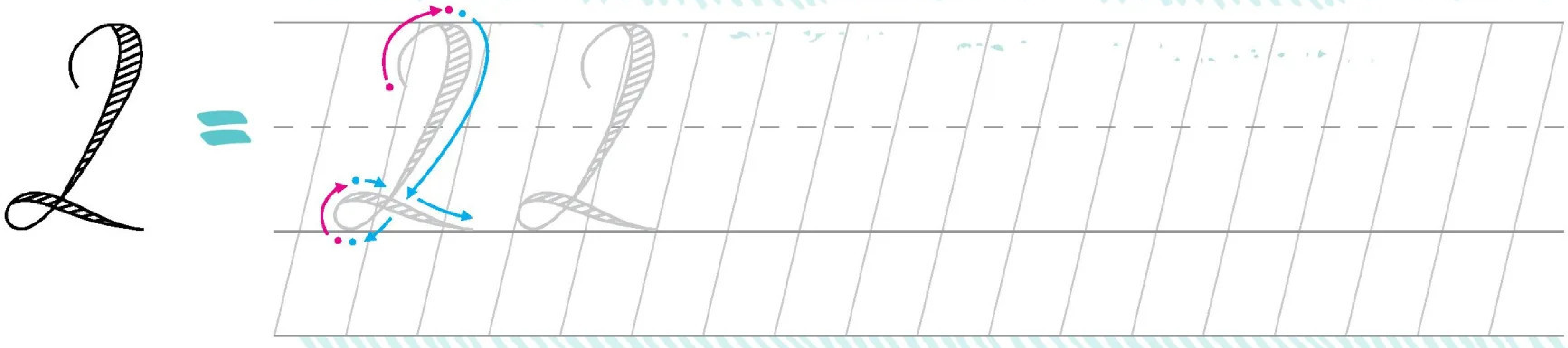
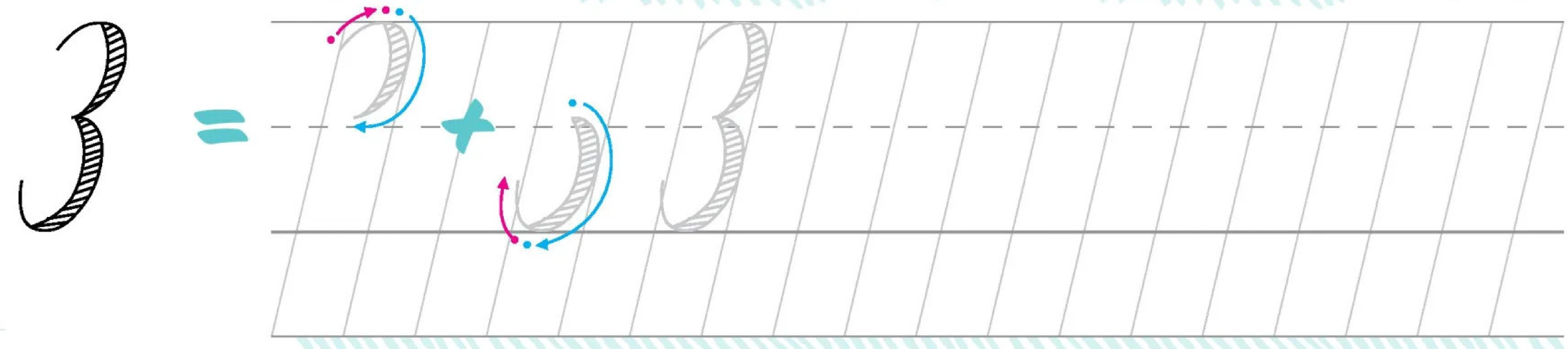
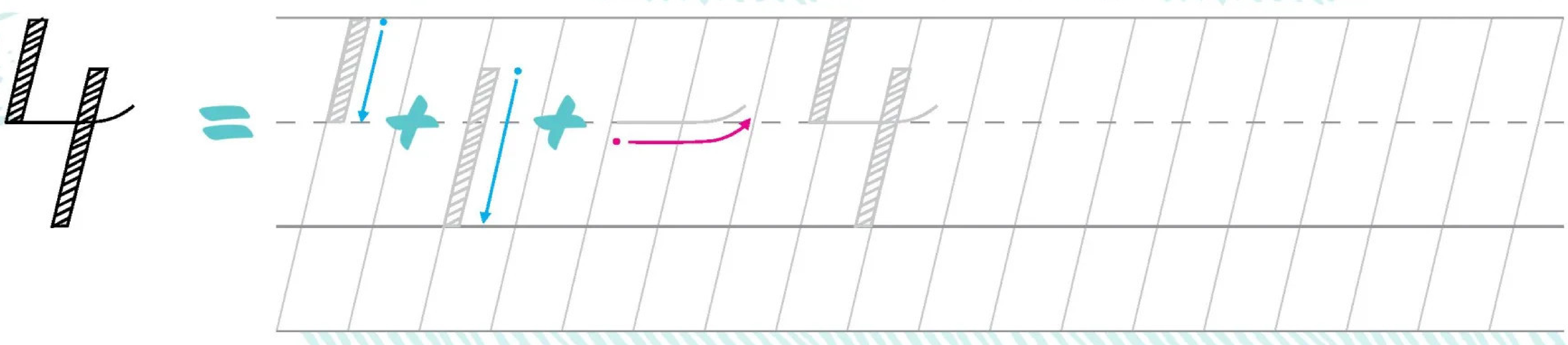
Common Combinations

Once you have mastered each individual letter in this style across the following pages, you can practise joining some common combinations below:


ze ze
za za
zi zi
zo zo
zy zy

Numbers!

As with letters, numbers can also be created by a *combination of strokes:*

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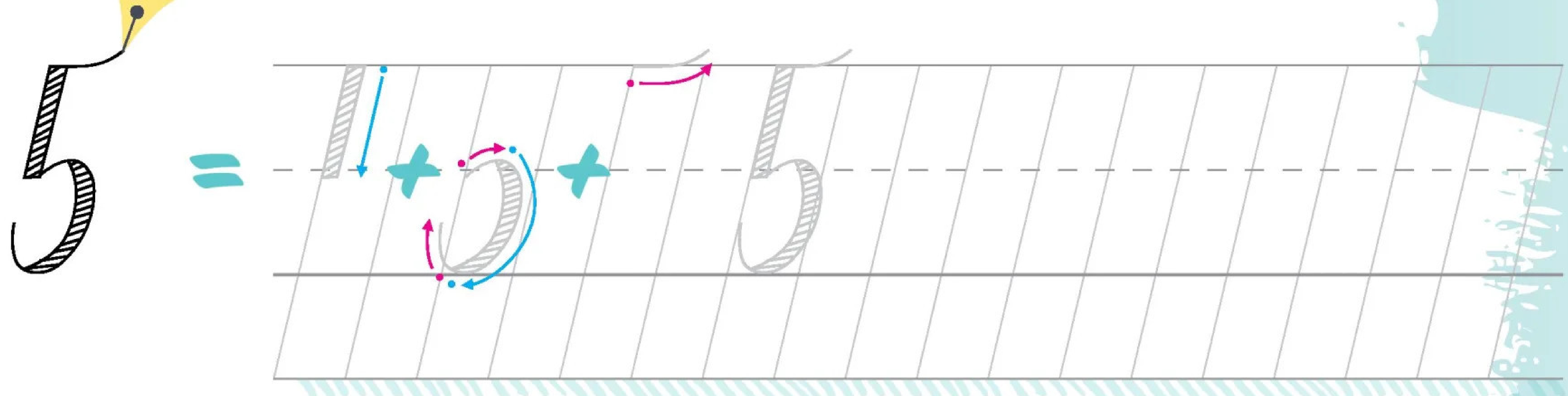
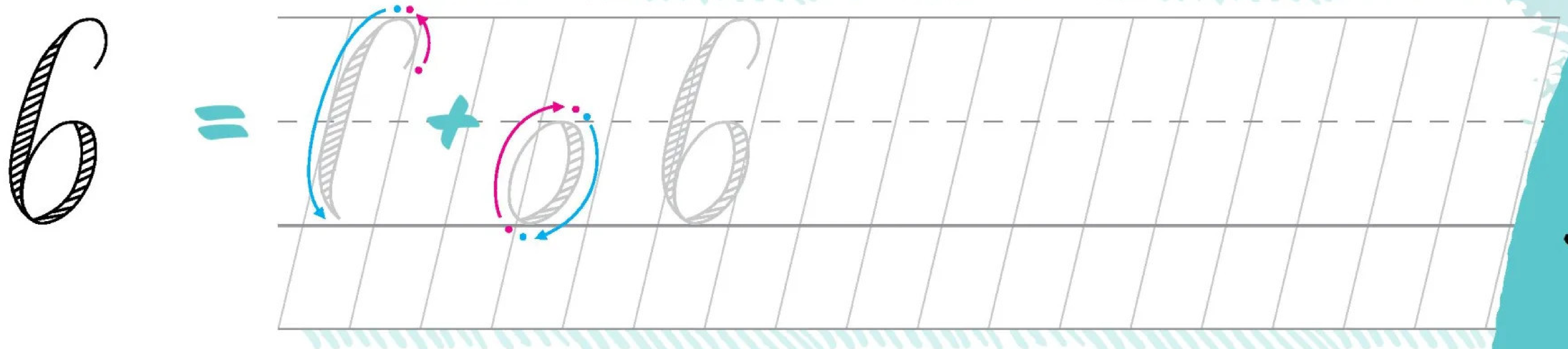
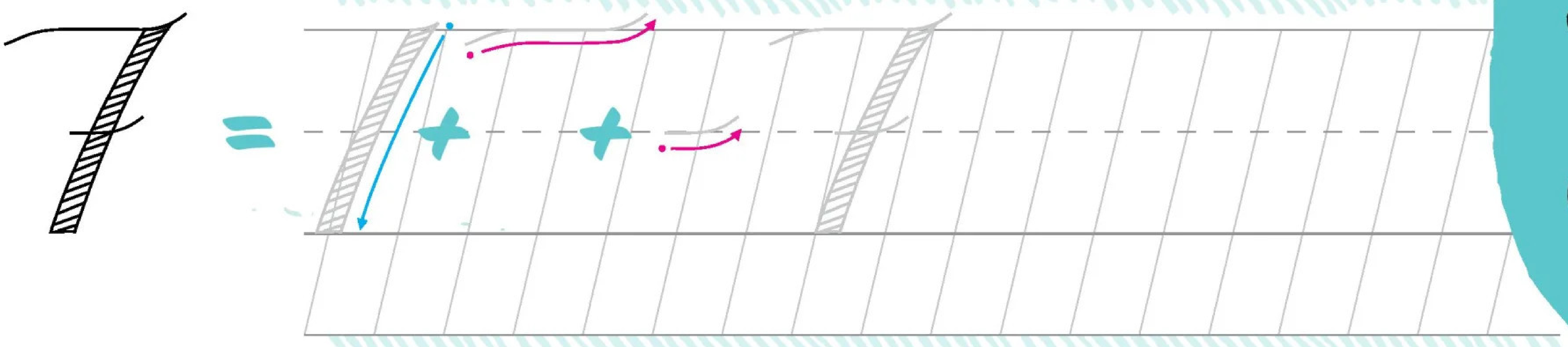
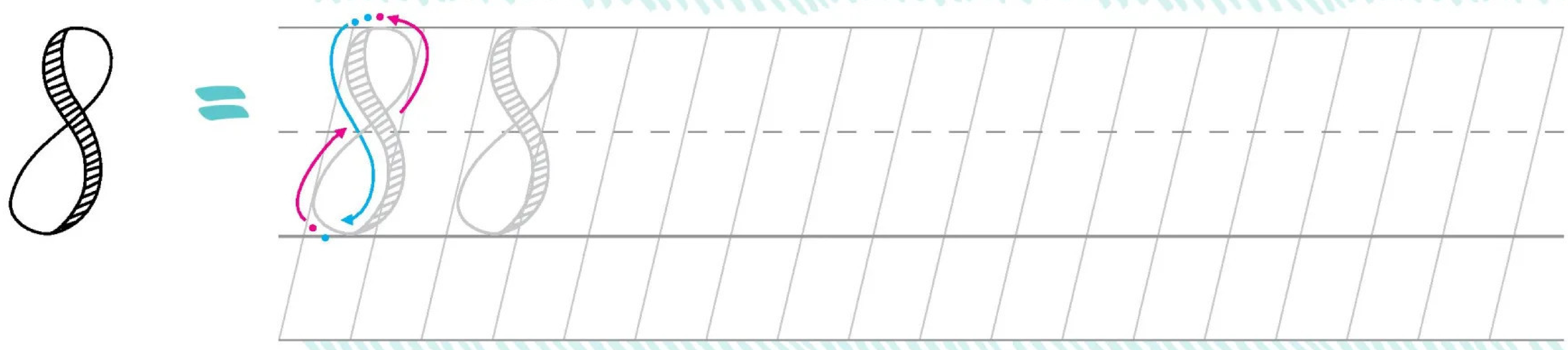
TIP

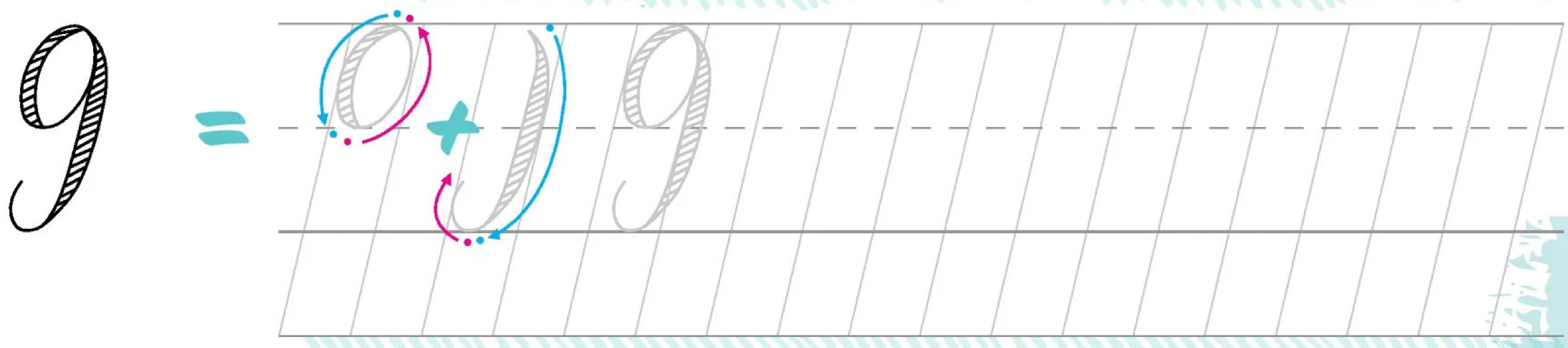
REMEMBER TO COMPLETE THE BASIC STROKES FIRST, BEFORE ADDING THE EXTRA DOWNSTROKES TO CREATE THE IMPRESSION OF INCREASED THICKNESS.







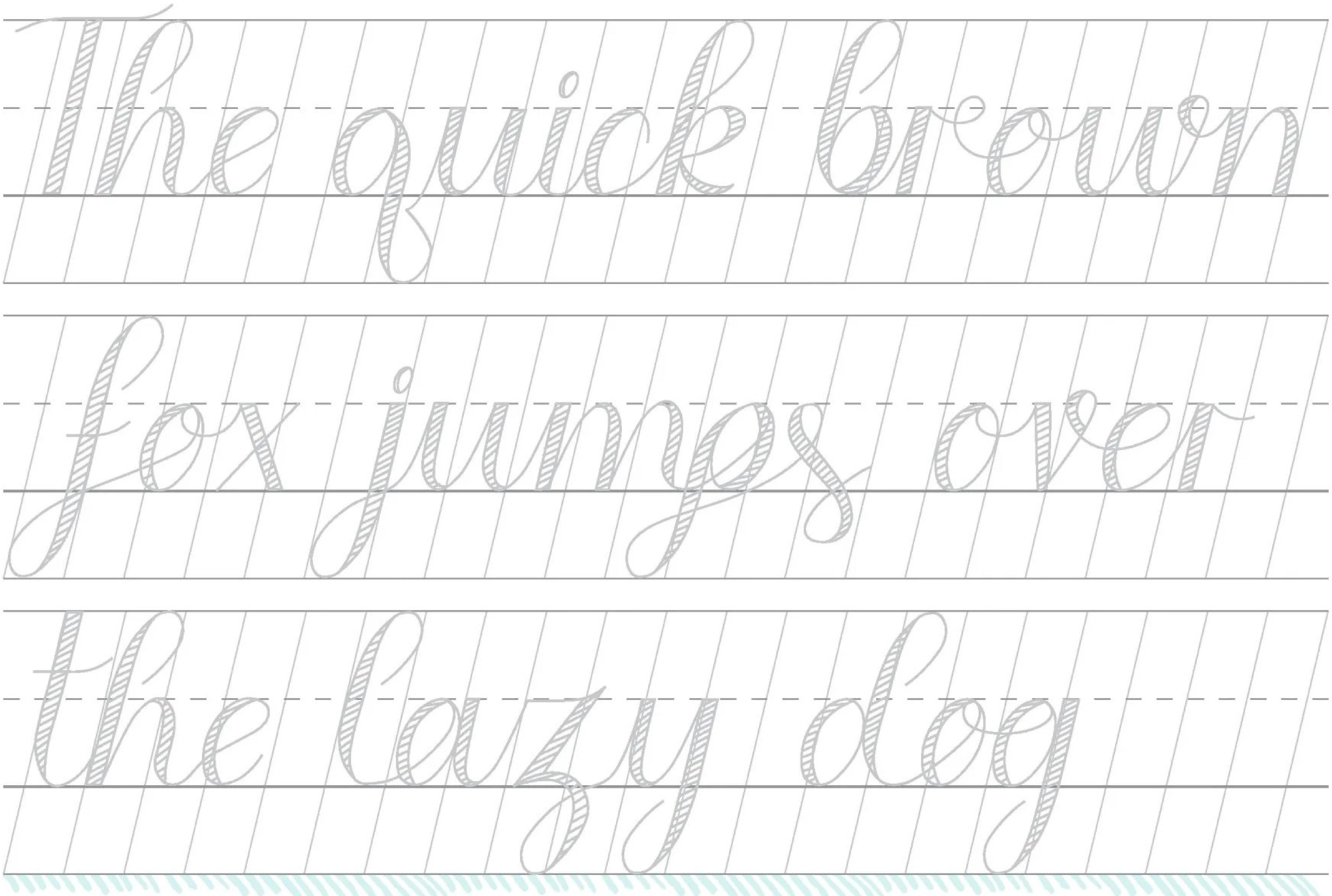




Sentence Practice!

Practise this sentence to improve your skills of *joining letters and keeping your sizes & angles consistent*

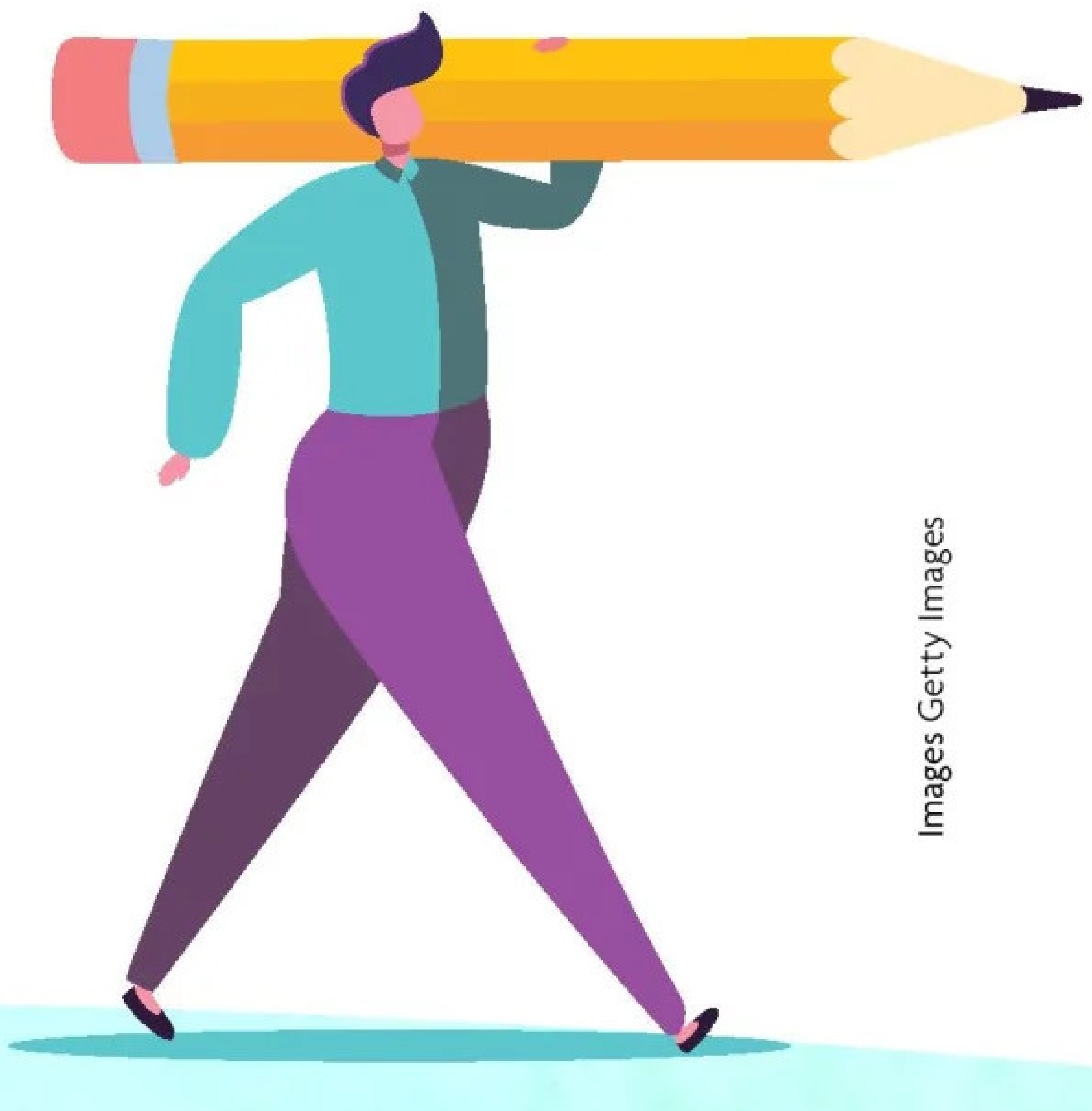
First, trace the example below. Take your time with each individual letter:



TIP

REMEMBER TO ADD THE EXTRA LINES ON ANY DOWNSTROKES TO CREATE THEIR WEIGHT. YOU MAY PREFER TO DO THIS AFTER WRITING EACH WORD, LINE, OR THE FULL SENTENCE.

Think about where your letters will join up!



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PRACTISE WITH NO GRID

The quick brown
fox jumps over
the lazy dog

Now try on your own *without guides*:

Greetings!

You can practise and copy the messages in this section to use for special occasions

Modern Style:

TRACE ME!

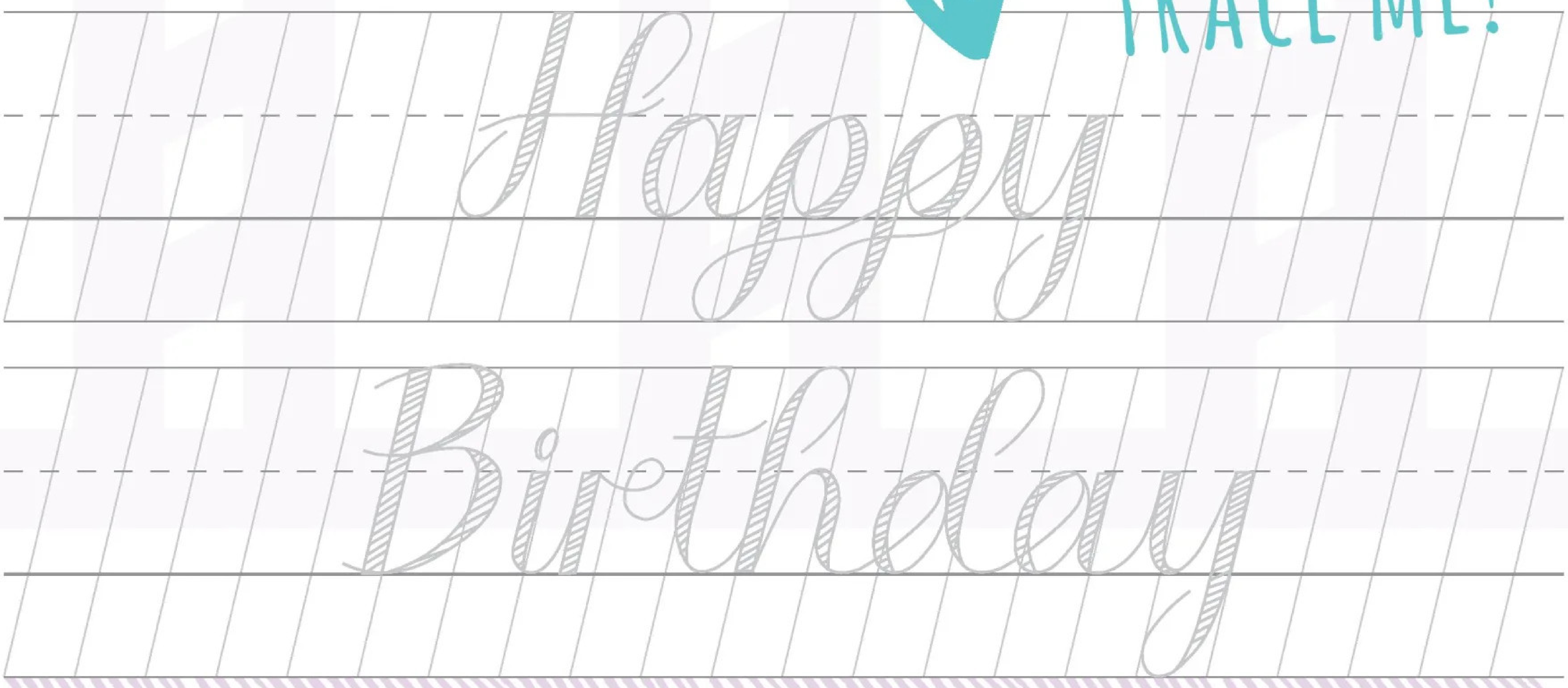
Happy

Birthday

Now try practising *without guides:*

Faux Style:

TRACE ME!



Now try practising *without guides*:

TIP

FOR THE FAUX STYLE, REMEMBER TO ADD THE EXTRA LINES FOR EACH DOWNSTROKE. THEN YOU CAN SHADE OR COLOUR IN THE GAPS.

Modern Style:

Merry

Christmas

Now try practising *without guides*:

Faux Style:

Merry

Christmas

Now try practising *without guides*:

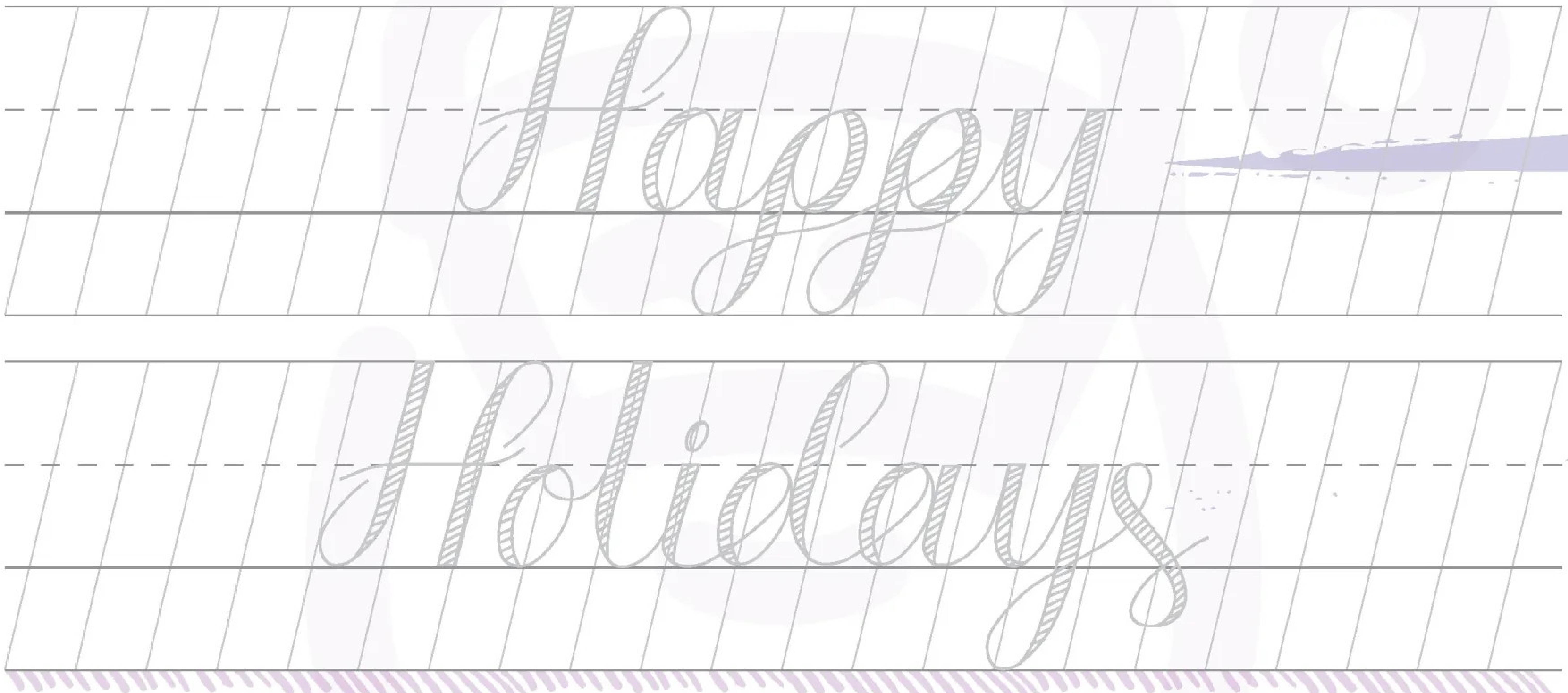
Modern Style:

Happy

Holidays

Now try practising *without guides*:

Faux Style:


Happy
Holidays

Now try practising *without guides*:

Modern Style:

Season's

Greetings

Now try practising *without guides*:

Faux Style:

Season's
Greetings

Now try practising *without guides*:

Modern Style:

Happy

New Year

Now try practising *without guides*:

Faux Style:

Happy
New Year

Now try practising *without guides*:

Modern Style:

Save the Date

Save the Date

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Faux Style:

Save the Date

Save the Date

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

TRY MIXING THINGS UP BY INCORPORATING DIFFERENT WRITING STYLES IN YOUR MESSAGE

Modern Style:

You are

Cordially

Invited

Now try practising *without guides*:

PRACTISE THE OTHER STYLE TOO

Faux Style:

You are

Cordially

Invited

Now try practising *without guides*:

PRACTISE THE
OTHER STYLE TOO

MIX THINGS UP WITH
DIFFERENT STYLES
IN YOUR MESSAGE

Modern Style:

On Your

Wedding Day

Wedding Day

Now try practising *without guides*:

PRACTISE THE
OTHER STYLE TOO

Faux Style:

On Your

Wedding Day

Wedding Day

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

Happy

Anniversary

Now try practising *without guides*:

Faux Style:

Happy

Anniversary

Now try practising *without guides*:

Modern Style:

RSVP

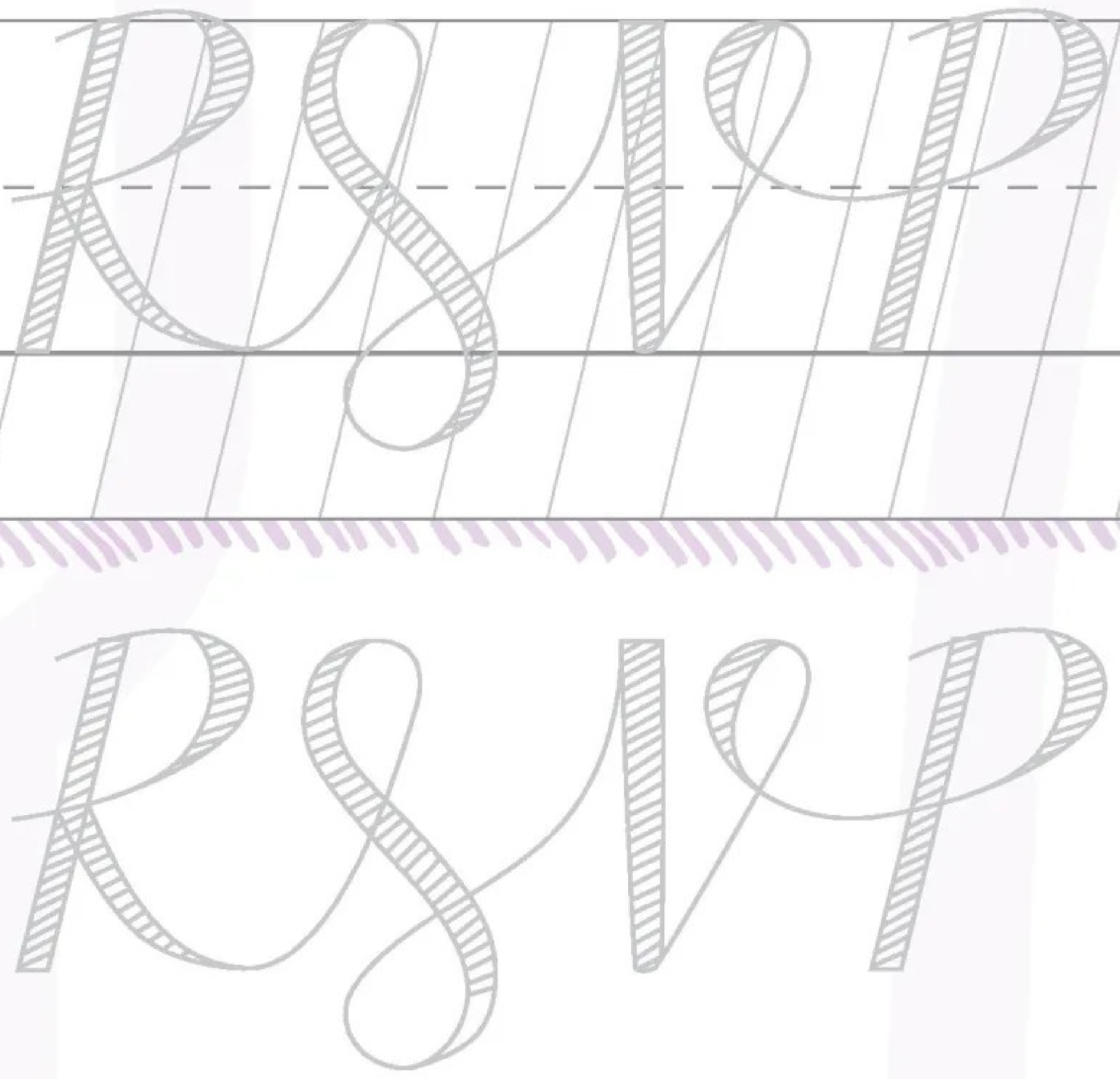
RSVP

PRACTISE WITH NO GRID

Now try practising *without guides*:

PRACTISE WITH NO GRID

Faux Style:



PRACTISE
WITH
NO GRID

Now try practising *without guides:*

PRACTISE
WITH
NO GRID

Modern Style:

Congratulations

Now try practising *without guides:*

PRACTISE
WITH
NO GRID

Faux Style:

Congratulations

Congratulations

PRACTISE WITH NO GRID

Now try practising *without guides*:

PRACTISE WITH NO GRID

Modern Style:

Thank You

Thank You

PRACTISE WITH NO GRID

Now try practising *without guides*:

PRACTISE WITH NO GRID

Faux Style:

Thank You

Thank You

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

Good Luck

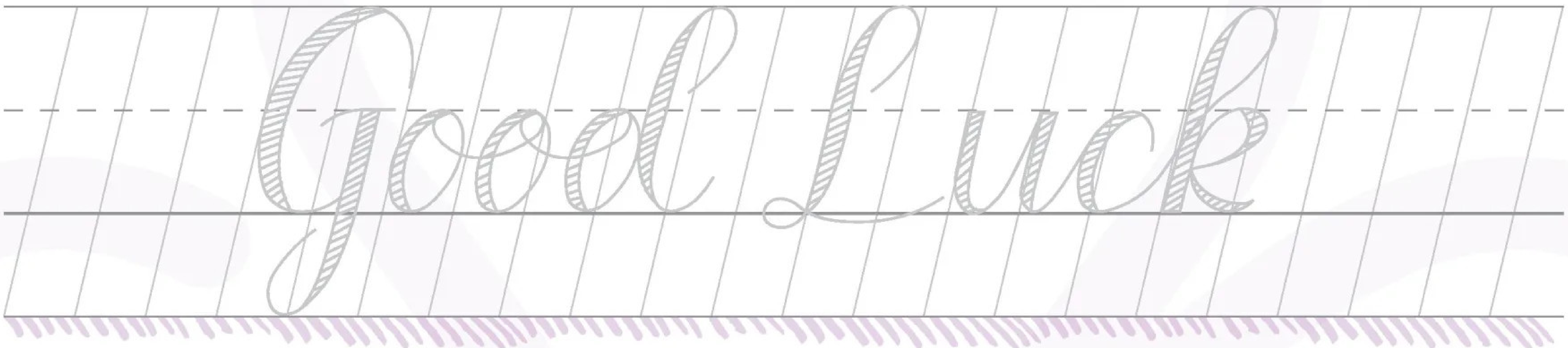
Good Luck

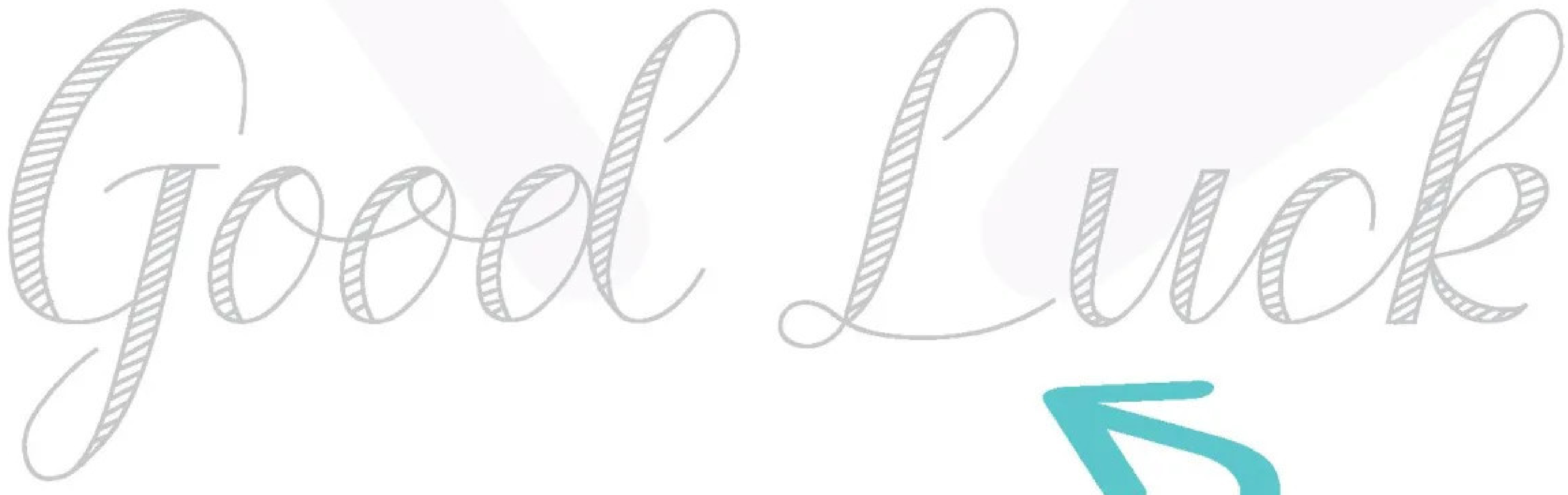
PRACTISE
WITH
NO GRID

Now try practising *without guides:*

PRACTISE
WITH
NO GRID

Faux Style:





PRACTISE WITH NO GRID

Now try practising *without guides*:

PRACTISE WITH NO GRID

Modern Style:

Get Well Soon

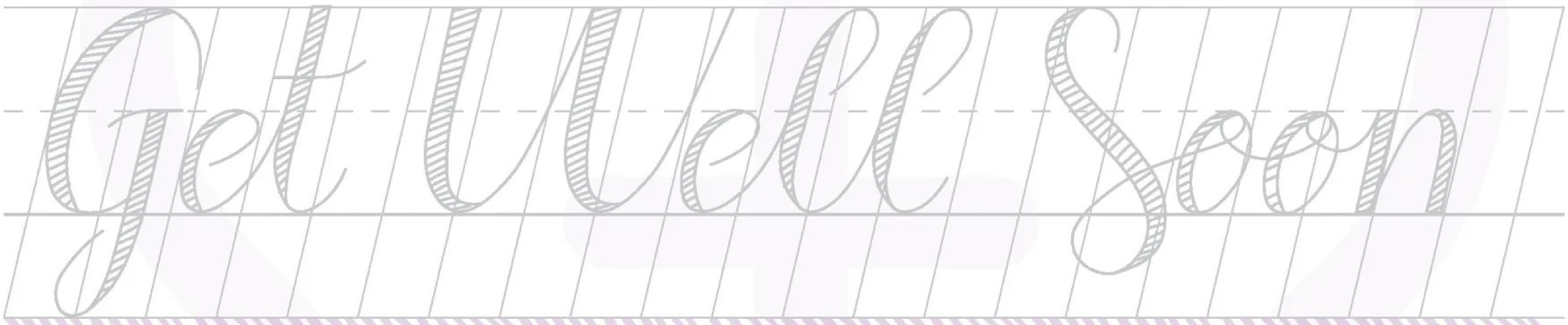
Get Well Soon

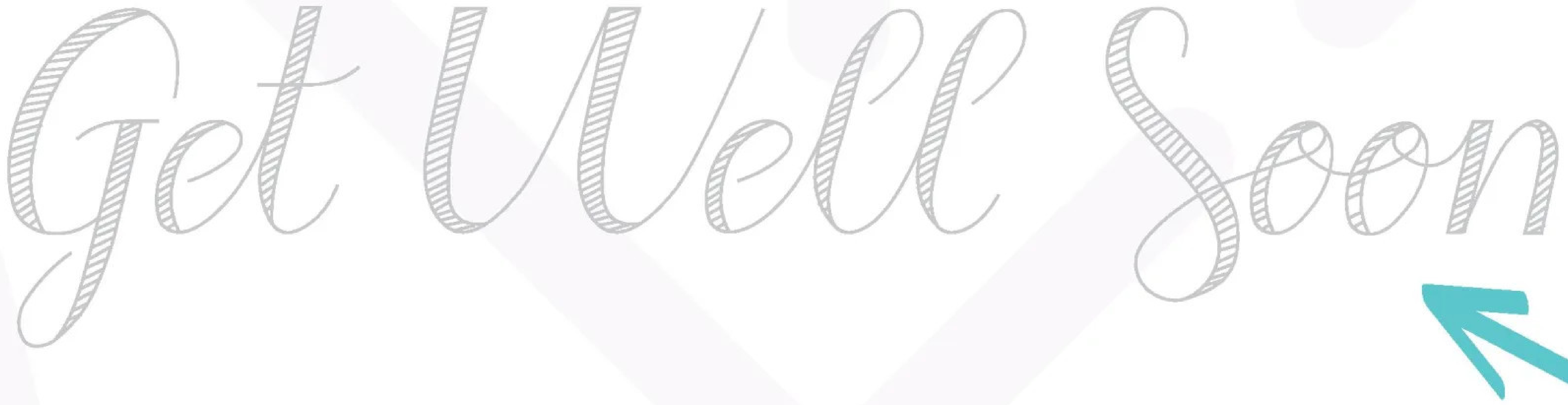
PRACTISE WITH NO GRID

Now try practising *without guides*:

PRACTISE WITH NO GRID

Faux Style:


Get Well Soon


Get Well Soon

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

MIX THINGS UP WITH
DIFFERENT STYLES
IN YOUR MESSAGE

Modern Style:

To my
Valentine

Valentine

Now try practising *without guides*:

PRACTISE THE
OTHER STYLE TOO

Faux Style:

To my
Valentine

Valentine

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

With Love

With Love

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Faux Style:

With Love

With Love

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

New Home

New Home

PRACTISE WITH NO GRID

Now try practising *without guides:*

PRACTISE WITH NO GRID

Faux Style:

New Home

New Home

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

Best Wishes

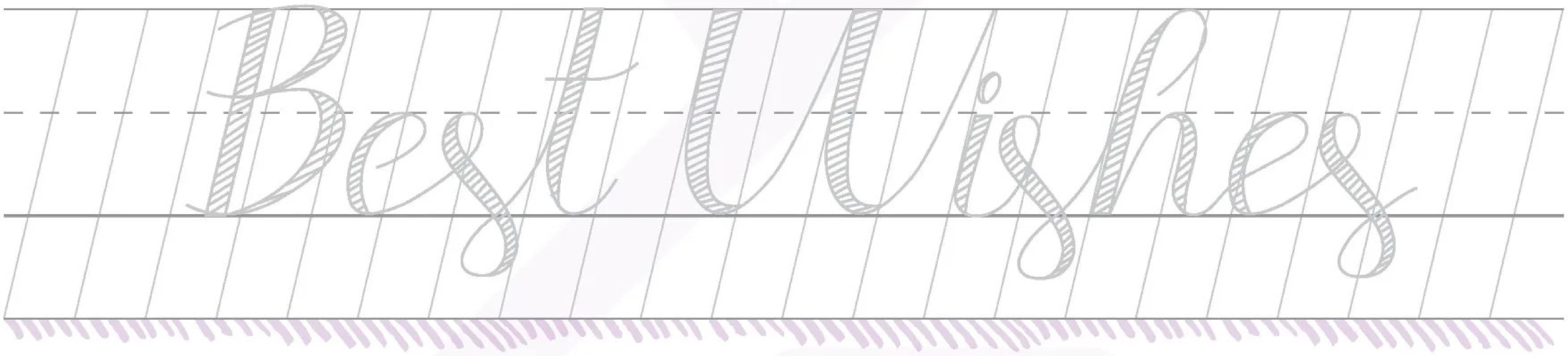
Best Wishes

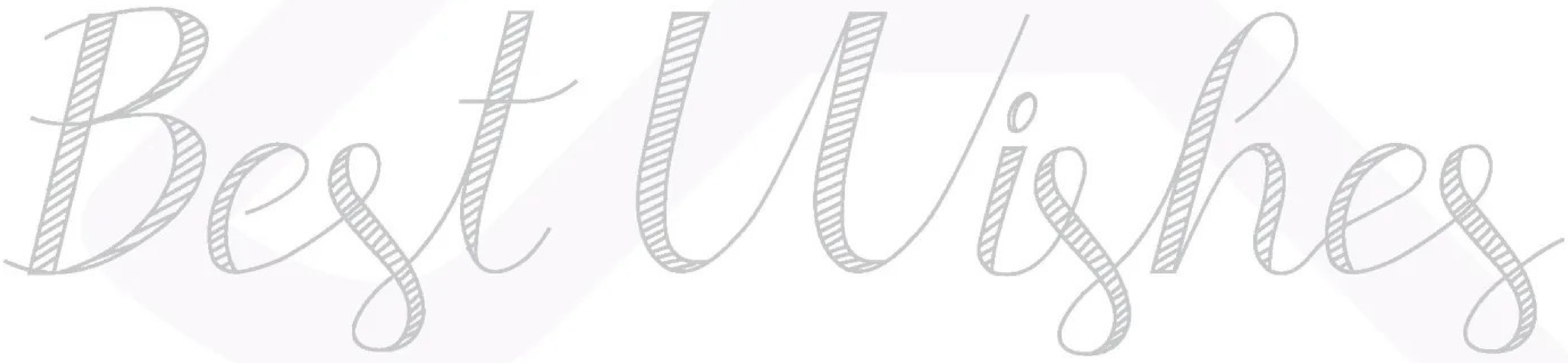
PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Faux Style:


Best Wishes


Best Wishes

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Modern Style:

All the Best

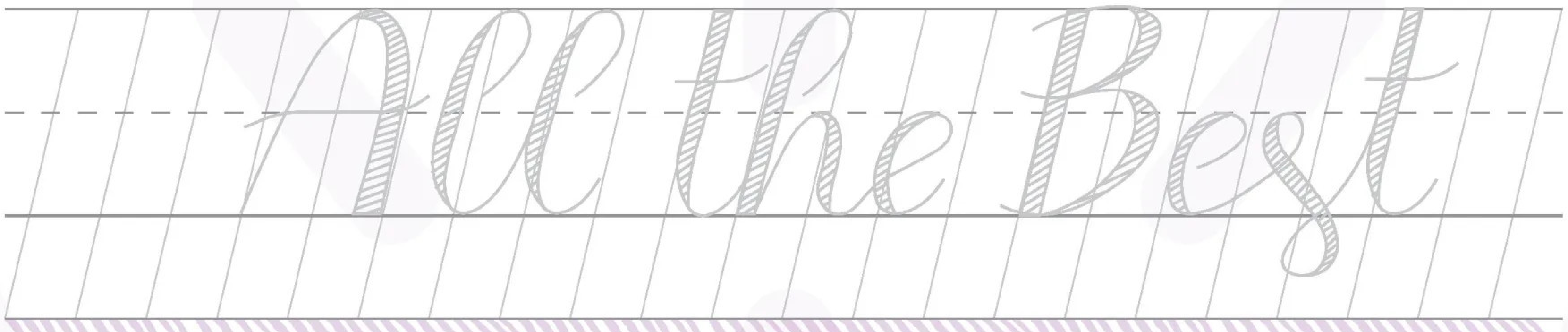
All the Best

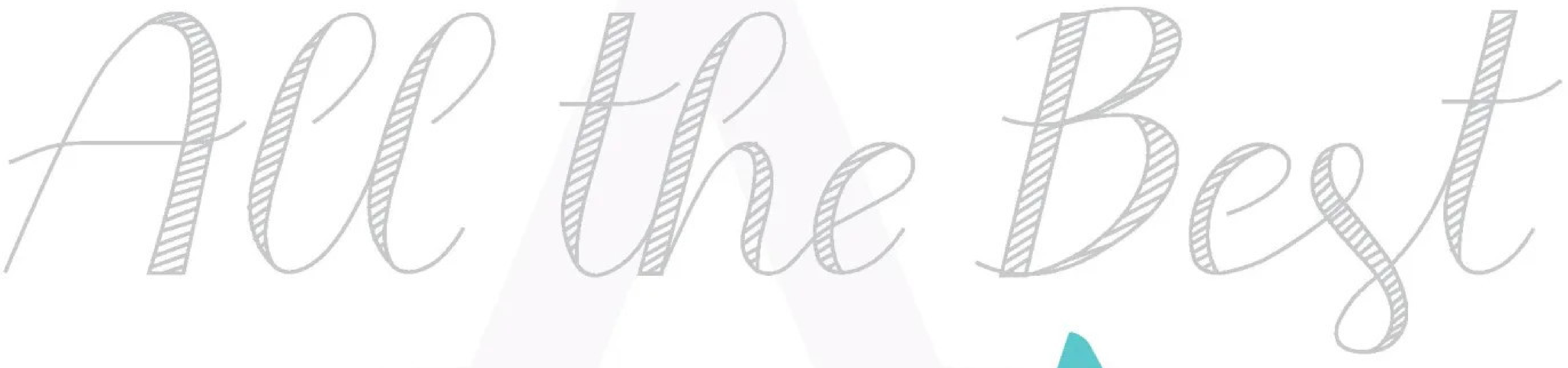
PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

Faux Style:


All the Best


All the Best

PRACTISE
WITH
NO GRID

Now try practising *without guides*:

PRACTISE
WITH
NO GRID

How to Take Your Calligraphy Further

Once you've mastered the basics, improve your skills with these tips and ideas

Keep Practising

1

It may sound boring, but the best way to improve your calligraphy is to keep doing it. Do your drills as often as you can – every day is, obviously, optimal, but a few times a week is okay. You'll want to keep your technique in tip-top shape, and drills will help you improve the fluidity of your calligraphy.

> “You'll want to keep your technique in tip-top shape”

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2

Try Bouncing

If you want to add some flair to your calligraphy, have a go at bouncing some of your letters; this means raising the baseline for some (not all!) of the letters in a word. This will take some practice as you don't want to end up with a word that appears to slant upwards or look too wavy.

3

Add Some Variation

Once you're comfortable with writing words in your chosen style, you can begin to play around with them. Have a go at adding some loops or changing the direction of swashes at the start and end of letters. Don't hold back – do whatever feels right and see how it looks. You never know, you may just manage to develop your own personal style.

4

Expand Your Toolkit

There are so many different pens, nibs, brushes, inks and papers out there. Now that you're more confident with your skills and you know that this is something you want to continue, start experimenting. Treat yourself to some paper with a different finish, or splash out on a new pen or nib every so often and have a play around with them. Mix and match your materials and get a real feel for how paper and pens work together (or, in some cases, don't).

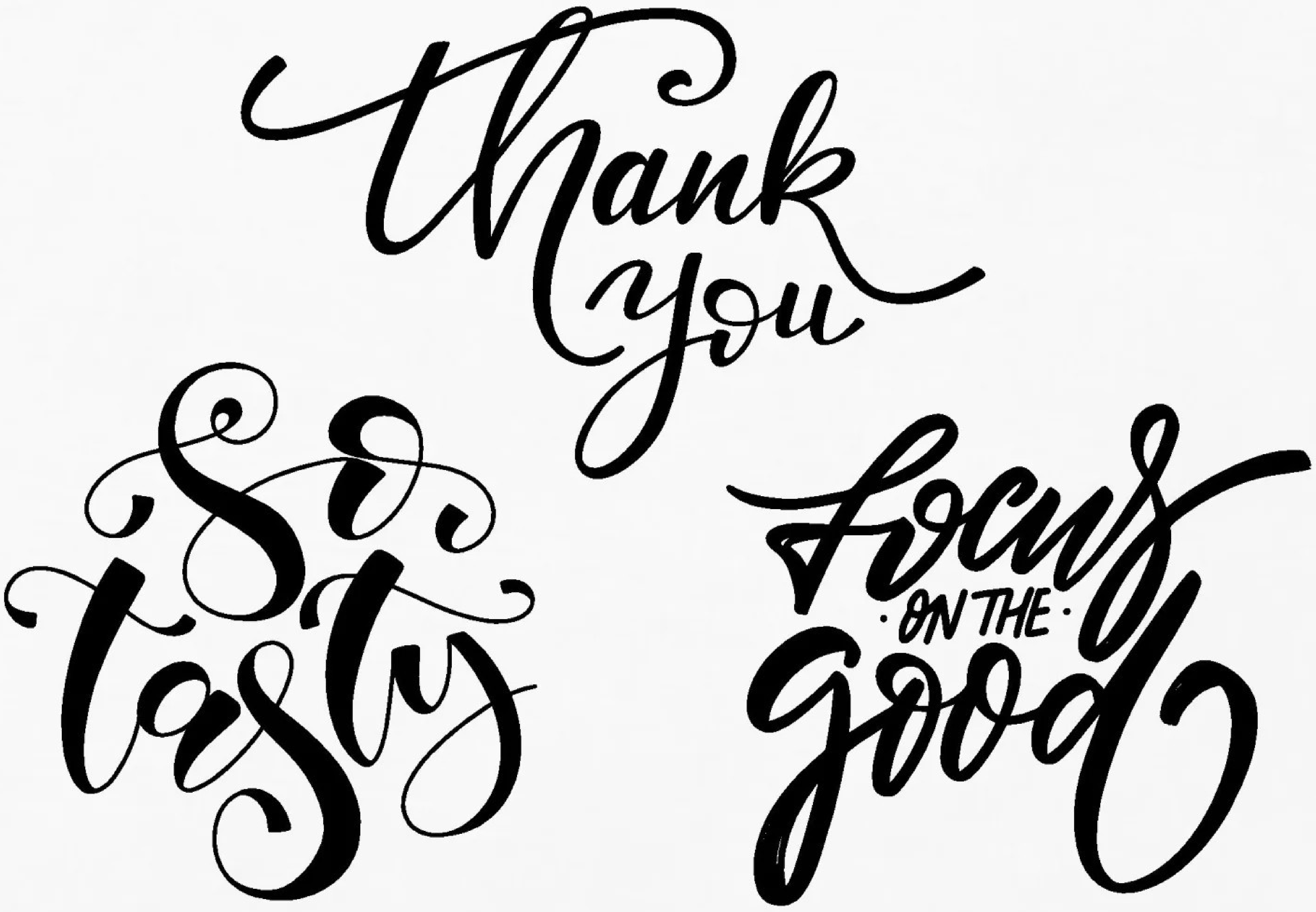
Add an Extra Flourish

Bored of how your calligraphy looks because you've been looking at it for too long? Add some extra flair with flourishes. The only downside is that they're not quite as easy to pull off as they seem.

Flourishes are usually used at the beginning or ends of words, or even letters that have an ascender, descender or cross stroke. Basically if there's somewhere you can add a flourish, you can! The tricky part is that they require one fluid movement of your writing utensil, so they're definitely not for beginners. If you're willing to have a go, though, we've got a few tips for you.

Firstly, keep your grip loose; if you're holding onto your pen too tight or you're pushing too hard onto the paper, your flourishes are going to become stiff or shaky. Second (and you're probably tired of hearing this by now): practise! Keep making your strokes and loops until they feel natural. This could take a while, but that's okay. Have a go at a flourish, then take a look at it. Does it look right? How did it feel? What do you need to change? Then rinse and repeat.

Just be careful you don't go overboard with flourishes in your calligraphy – you don't want to make it difficult to read.



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5

Experiment with Colours

Calligraphy doesn't need to be black and white – in fact, it's often not. See what happens if you do alternate brushstrokes or letters in different colours. You could even look into blending colours with water-filled brush pens to create vertical and horizontal ombré effects.

6

Branch Out

If you're looking to widen your calligraphy repertoire, why not learn some other styles? Monoline is a good place to start – it's basically faux calligraphy without all the extra strokes – but there are plenty of others. Copperplate can be very fiddly but when done right, it looks stunning. If you're looking to make fancy invitations, it's definitely worth having a go. If you're a fantasy lover (or Irish), take a look at the Celtic alphabet; it has a *Lord of the Rings* feel to it (especially if you add some extra flourishes), as well as having been used by Irish calligraphers for centuries.

7

Mix & Match

Don't limit yourself to one style in a composition – mixing and matching can create stunning results when done properly. Have a play around with different styles and figure out what works well and what doesn't. As a general rule, you'll want to avoid putting two similar styles together, because the last thing you want is someone thinking you got sloppy with your consistency. Aim for contrast: pair a flowy, bouncy style with something more rigid, or put bold and delicate together.

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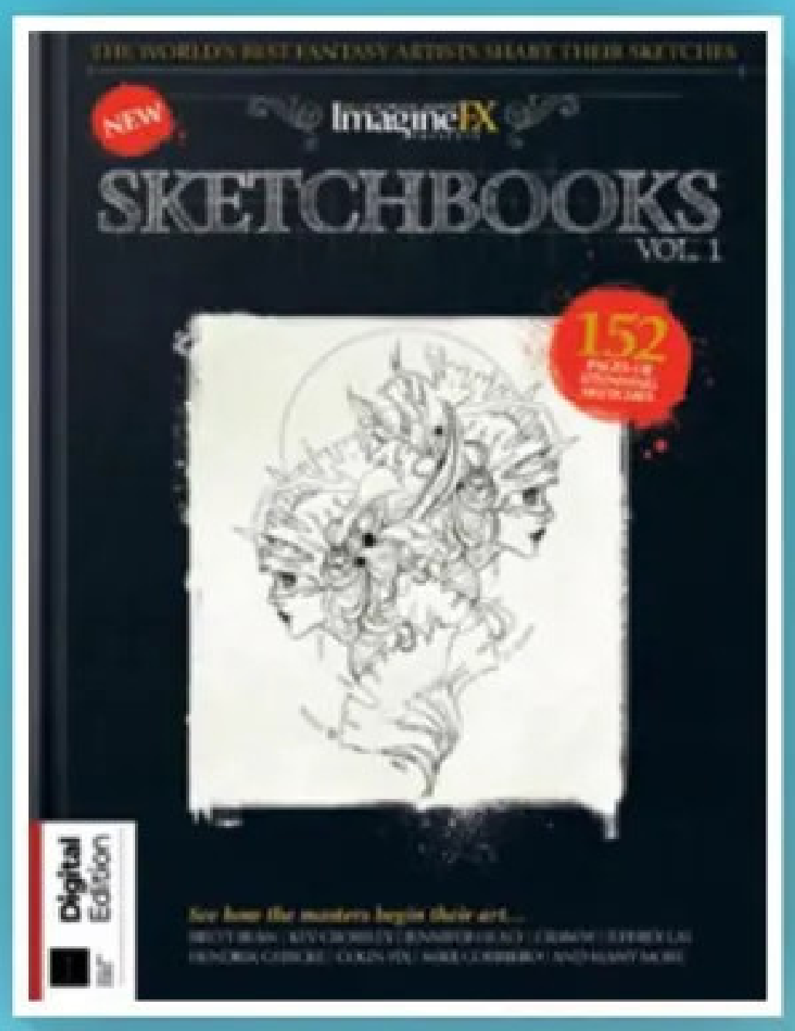
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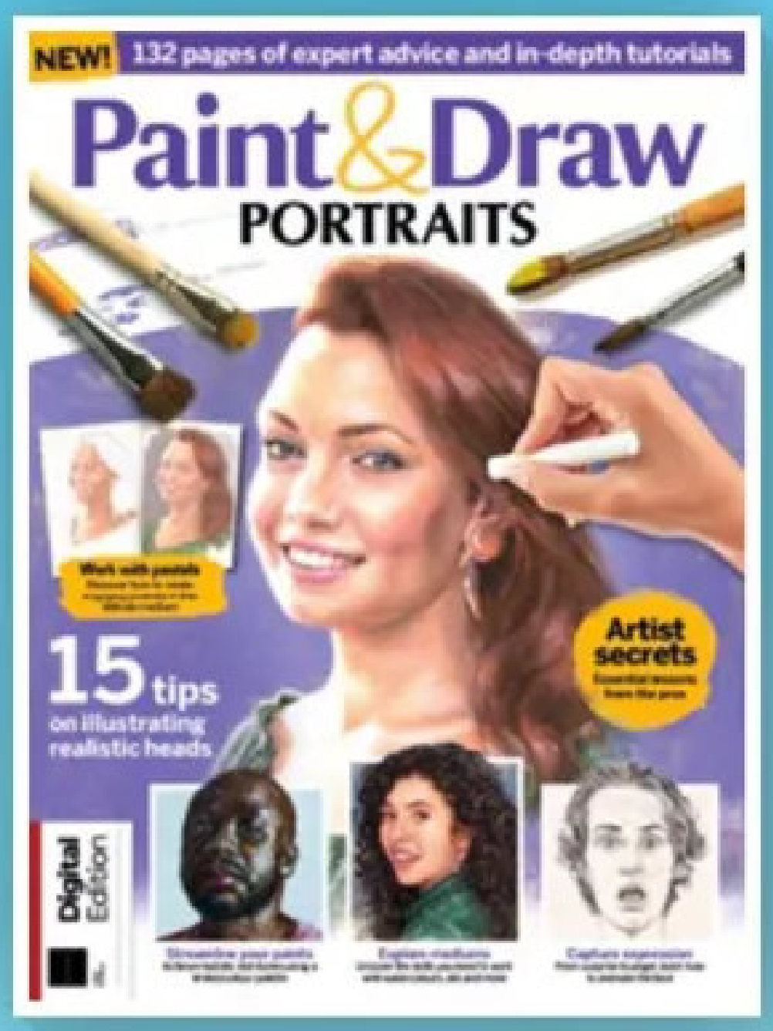
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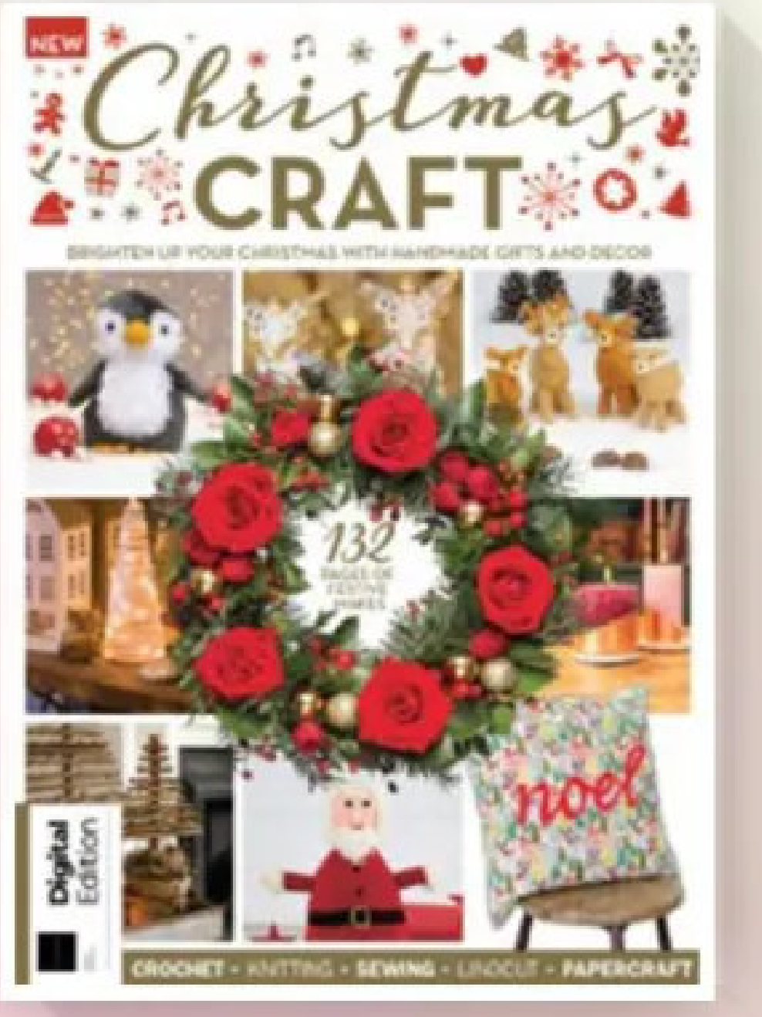
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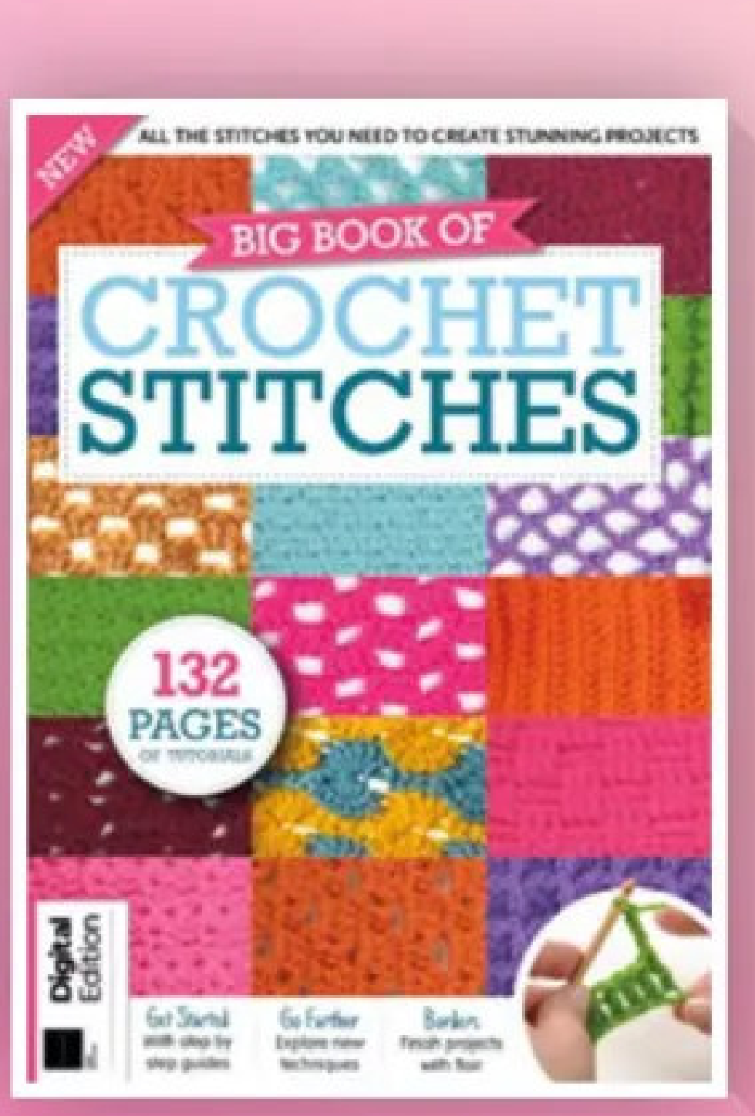
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Calligraphy

JOURNAL

Take your first steps in calligraphy with this interactive journal. Inside, you will learn the basics of two beginner-friendly styles: modern and faux, both of which you can use to create beautiful, artistic lettering.

The practice pages will guide you through every stroke and letter, step by step, to teach you the techniques. We’ve also included templates for a selection of messages you can copy for greetings cards, invitations and more.

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